THE

PRINCIPLES

OF

DRAWING:

OR,

An Eaſy and Familiar Method whereby Youth are directed
in the Practice of that uſeful ART.

BEING

A COMPLEAT DRAWING BOOK:

CONTAINING

A curious Collection of Examples in all the Variety of Caſes;

As the ſeveral Parts of the Human Body, whole Figures, Landſkips, Cattle,
Building, *&c.* curiouſly Engraved on Copper-Plates, after the Deſigns of
ALBERT DURER, ABRAH. BLOEMART, CARLO MORAC, LE CLERC, HOLLAR,
and other Great Maſters.

To which is prefix'd,

AN INTRODUCTION TO DRAWING;

Containing an Account of the Inſtruments and Materials uſed in DRAWING, and the
Method of managing them; alſo Inſtructions to form the Judgment of a young Beginner,
and direct his Hand in Practice, with eaſy and proper Leſſons for him at the firſt Entrance.

ALSO,

Eaſy and Proper LESSONS for a YOUNG BEGINNER, with Inſtructions to form his
Judgment and direct his Practice.

Tranſlated from the FRENCH of

Monſieur GERARD DE LAIRESSE,

And improved with Abſtracts from C. A. DU FRESNOY.

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The ART of DRAWING.

INTRODUCTION.

AMONG all the beautiful and entertaining Arts, that of *Drawing* has had the largeſt ſhare of Admirers, the number of them including almoſt all Mankind; and no wonder, ſince it gives us the likeneſs of many objects we have no other ways of viewing, and helps us to the remembrance of all the works of nature or art. It preſents to our view things long ſince paſt, the deeds of People and Nations long ſince dead, and ſhews us the features and reſemblances of our Anceſtors for ſeveral Generations. There are few Arts or Profeſſions to which if *Drawing* be not the Parent, ſhe muſt at leaſt be acknowledged a kind of Aſſiſtant; all deſigns and models being executed by *Drawing*; Mathematicians, Architects, and Navigators, daily practiſe it; 'tis uſed in moſt ſtations of life, from the General who commands an Army, to the Mechanicks who ſupport themſelves by Handicraft. Neither is the Eſteem of this excellent Art confined to Adults, for we often find Children, through a natural Genius, draw a great variety of Figures, and that in ſuch a manner as to excite our admiration.

In order therefore to inſtruct Youth, and inform them how to acquire ſome degrees of Perfection, we ſhall lay down certain Rules which 'tis abſolutely neceſſary they ſhould be well acquainted with, and then preſent them with a courſe of Leſſons in the Art of Drawing, delivered in the moſt clear and conciſe manner poſſible.

RULES *to direct the Student's Judgment and Practice in the Art of* DRAWING.

DRawing is the repreſenting by Lines or Shades the form or appearance of any thing in Nature or Art, the imitation of another Draught, or the expreſſing by Lines and Shades any deſigns conceived in the Mind. And as in imitating Nature, or any Draught; the Mind is firſt impreſt with the form and ſhape of the Figures; which, by the operation of the hand, is afterwards expreſſed by Lines, it will appear how neceſſary it is that the Mind ſhould be frequently uſed in a curious obſervance of what is propoſed to it, by which means it will be more ſtrongly impreſt by the objects, and conceive more juſtly about them, and the hand will delineate with the greater eaſe and exactneſs what is thus ſtrongly impreſt on the memory.

In order to draw well, 'tis neceſſary to underſtand what is good and beautiful in a Draught. In which knowledge the Mind will make a quick progreſs, by comparing Prints and Draughts together. 'Tis a rock on which many Painters have ſplit, they have ſatisfied themſelves with a bare imitation of bad Pieces, without improving their genius, or acquiring a capacity to diſcover what are beauties and what defects: Our Ideas in ſome meaſure ought to ſerve us for a Model, and if we would improve theſe, we muſt frequently view the performances of others; we ought to be nice and critical in obſerving ſuch as are correct and good; we ſhould meditate on every Print and Draught we ſee, make neceſſary reflections on them, and labour to fix in our Minds a remembrance of their beauties, the freedom and boldneſs of the Out-Line, and the Proportion of the ſeveral Parts. If the Judgment be well inform'd, the young Practitioner will be enabled to make a much greater improvement than he can poſſibly do if he proceeds in Practice without increaſing in Judgment.

More to the Genius *than the Hand we owe,*
From this the Beauties of your Art muſt flow.

The labour of the Hand muſt ſecond and ſupport that of the Brain; 'tis impoſſible to become an able Artiſt without making the Art habitual, an eaſy and juſt expreſſion is not to be gained without conſtant practice. In all Arts the rules of them are learned in a little time, but the perfection of them is not acquired without a long practice and a ſevere diligence: 'Tis a fam'd maxim, that lazineſs never produced any thing that was excellent; Drawing is an Art of ſome length and time, and to be perfect in it, 'tis neceſſary that the Hand ſhould be improved in Practice, and the Mind in Judgment every day.

Let no Day paſs you without ſomething done;
But let the Practice *of the* Hand *ſucceed*
The precious Speculations *of the* Head.

Or as *Horace* expreſſes it;

Nulla dies ſine Lineâ.

'Tis neceſſary that ſome time be ſpent in Practice every day. The morning is recommended to the young Pupil as the beſt and moſt proper part of the Day for buſineſs; Employ it therefore in the ſtudy and exerciſe of thoſe things which require the greateſt pains and application.

The entrance into *Minerva*'s cabinet is no otherwiſe to be gain'd than by ſlow gradations; and in the Art of Drawing, though the repreſentation of a human Figure, or many Figures in one piece, is what every one propoſes that applies himſelf to that ſtudy; yet this muſt not to be attempted at firſt; there are proper ſteps by which the young Practitioner is to be brought forwards. His firſt care ſhould be employed in imitating ſtreight and curved Lines, ſquare, round, regular, irregular, and inanimate Figures; alſo parts of human Figures, as the eyes, ears, hands, feet, &c. of all which, in the following leaves, he will find ſeveral examples. This will be a good Platform on which to erect the building; for by this labour he will attain a facility of Hand, a freedom and exactneſs of drawing Lines, and a cuſtomary exerciſe of his patience: Qualifications without which no one can apply himſelf with pleaſure and diligence in the exact imitation of thoſe objects which require greater length of time and more art in copying.

Thus he who undertakes a work with ſkill,
Has half perform'd it by beginning well.

The circumferent ſtrokes of a Figure, are called Out-Lines, and the excellency of a good Out-Line conſiſts in freedom, boldneſs, and the exact proportion of all its parts. The beſt methods of practice for attaining theſe perfections are given in the following rules, but the Scholar is firſt adviſed ever to avoid all trifling and indirect practices, ſuch as tracing the originals thro' oil'd Paper, or taking advantages by means of a thin Paper, or artful light: Theſe deceiving meaſures infallibly prevent all proficiency in Drawing. It is alſo worth obſerving that the Rule and Compaſſes ought not to be uſed except in *Architecture*, or to raiſe a Perpendicular, and thereby to form a Square or other Figure to draw in: Or when the Draught is finiſh'd, for the more curious comparing the Original with the Copy, nicely examining their agreement or diſagreement: yet the bare eye by uſe will be ſufficient for that.

> *Let* Senſe *prevail o'er* Reaſons *which are vain,*
> *And render intricate the* ART *that's plain:*
> *And if you would the* Compaſs *manage right,*
> *Guide it not with your* Hands, *but by yonr* Sight.

Be content for ſome time to practiſe after a good Out-Line, without attempting at finiſh'd Pieces, or without hatching or ſhading your own draught, ſketch your Out-Line at firſt with ſlight touches and faint, that the amendment of it, where neceſſary, may be perform'd without appearing to be retouch'd: Endeavour after the moſt exact imitation in every ſtroke, and when you correct the Out-Line by taking away a little of ſome parts, and ſwelling the others, mind that you loſe nothing of the freedom and boldneſs of it: Compare your Copy frequently with the Original, curiouſly obſerving what is amiſs, that a fault may not eſcape without correction, and that in your next Draught, after the ſame Original, you may avoid thoſe Errors; for you are not to make new tranſitions from one Original to another, till you are in ſome meaſure Maſter of the firſt. A great number of ſketches of the ſame Figure, in every one endeavouring to exceed the former, is the ſureſt way of practice.

> *Like* Maro, *firſt with trembling Hand deſign*
> *Some* humble Work, *and ſtudy* Line *by* Line.

Be ſlow in your firſt operations, haſte ſeldom produces any thing beautiful or correct, but many times marrs an undertaking in the firſt attempt, and ill habits once contracted are vaſtly difficult to be amended; a conſtancy of practice will make your Hand expeditious: Learners muſt overcome their paſſions by the exerciſe of patience, they muſt proceed ſlowly and prudently in their firſt attempts, and make it their care rather to perform well, and to ſecure every ſtroke, and by that means make one good Draught, than in a heedleſs manner to hurry over a number of bad ones.

> Painful *and* ſlow *to noble Arts we riſe,*
> *And* long, long *labours, wait the glorious prize:*
> *Yet by Degrees your* ſteadier Hand *ſhall give*
> *A* bolder grace, *and bid each object* live.

Before you begin to work, and whilſt you are at it, view your Original with cloſe attention, divide it in your Mind into ſeveral parts, obſerve the length, the breadth, and the ſimilitude of each part; conſider their proportion to each other, and to the whole, the Diſtances from one part to the other, and what parts lie parallel or oppoſite to each other.

After you have done your Copy, and the Example and your Draught have been laid aſide, and your Mind employ'd on other Matters, you ſhould view them afreſh; for many times faults will then appear which were not diſcovered before. 'Tis natural to conceive, that when the eyes have been for ſome time engaged upon the ſame object, the form and ſhape becomes cuſtomary to them, and that the Underſtanding may form other conceptions of it on a freſh review; and whatever pains you beſtow on frequent reviewing and comparing the original Draught with your own Copy for the diſcovering and amending of Faults, will not be miſapplied, for it not only ſerves to perfect you in that particular Draught, but will improve your knowledge of Lines and Proportions, and by practiſing in that method, you will be ſooner qualified for the neareſt imitations.

The Out-Lines muſt be drawn in a gliding manner, large and ſmooth: When the Out-Lines are too ſtreight they appear ſtiff, but when they are performed in the manner now directed, they have the reſemblance of life and motion.

> *The firſt due* Poſtures *of each figure trace,*
> *In* ſwelling Out-Lines *with an eaſy* grace.
> Soft ſtrokes, *and* graceful negligence *command,*
> *The* nice reſultance *of an eaſy* Hand.

You muſt preſerve in your Draughts a perfect relation between the parts and the whole; that they may be entirely of a piece, every member ought to be made for its own head, and to agree with it: ſtrong limbs have no relation to a conſumptive body or decay'd old age; 'tis a blemiſh when the eyes, legs, hands, and feet are not exactly pair'd; or when any of the Limbs are diſproportionate to the others. In the following Leſſons the Learner is directed how to draw a face, and then are given him the meaſures and proportions of a human body. The Scholar is adviſed to make himſelf well acquainted with theſe.

> *No look or* member *muſt* miſhap'd *appear;*
> Bold *be the* work, *but* boldly regular.

The muſcles muſt be inſerted according to the Rules of *Anatomy*; let them not be crouded into ſmall Sections, but kept as entire as poſſible, expreſſing only the principal muſcles; and they muſt be ſwell'd larger in thoſe members which expreſs any particular force, as the leg which ſupports the body, or the arm that lifts a weight, &c. than in other members.

> *If you the* muſcles *artfully expreſs,*
> *How they inſerted are, and where they riſe,*
> *Follow the rules* Anatomiſts *adviſe.*
> *In drawing* limbs *the* Grecian *forms renew.*
> *Expreſs'd by* muſcles, principal *and* few.

And thoſe limbs and members which are expreſſed by few and large muſcles excel in majeſty and beauty. In the ſame manner the beauty of the Draperies conſiſt not in the multitude of folds, but in their natural order and plain ſimplicity: The Drapery muſt encompaſs the Parts looſely; when it fits too ſtreight, it gives a ſtiffneſs to the piece: the Plaits muſt be large, and follow the order of the parts that may be ſeen underneath, by means of due placing the Lights and Shades: when the extremities of the Joints, ſuch as the ſhoulders, elbows, knees, &c. are covered, they ſhould be mark'd in ſuch a manner as their ſhape may be diſtinguiſhed.

> 'Tis *not a* trifling Beauty *to expreſs*
> *The* various ſhapes *and* foldings *of the dreſs:*
> *Through the clear robes the ſwelling* Members *riſe,*
> *Or heaving breaſts which decently ſurpriſe.*
> *Be ev'ry perſon's* proper habit known,
> *Peculiar to his* age *or* ſex *alone,*
> *Large be the foldings, natural and ſtrong.*
> *Let the* broad Lights *in ſpreading glories play,*
> *And here contraſted* deeper Shades *decay.*

The proper materials for Drawing

ARE either *Black Lead* Pencils, or *Black Lead* fixed in a Portcrayon, *Charcoal*, red, black, or white *Chalk*, *Paſtils*, or *Crayons*, *Pens*, or *Hair-Pencils*, and *Indian Ink*.

Black Lead is as proper in the beginning to practiſe after the plain Lines, &c. as any other material, the ſtroke it makes being ſmooth, will pleaſe the young Learner better than what is effected by *Charcoal* or *Crayons*. Slope your *Lead* with a Penknife to a fine point, that it may caſt a ſmall neat ſtroke: If it is not made into a Pencil, then fix your piece of *Lead* in a Portcrayon: And whatever you ſketch with, accuſtom yourſelf from the beginning to hold it long in your hand, that the end of your fingers may be at a much larger diſtance from the point, than they are from the nip of a Pen in writing, and form your ſtrokes with light gentle touches; by theſe means you will have a greater command of hand, and your Out-Line will be more free and bold.

When you begin to practiſe, after Limbs, and Figures, it will be uſeful to draw the rough ſketch with *Charcoal*, the ſtrokes made therewith being eaſily diſcharged from the Paper. Your *Charcoal* muſt be ſlit in ſmall ſlender pieces, and fixt in a Portcrayon, for the better conveniency of holding it; you muſt then ſharpen it to a proper point, and with a light hand ſketch after your Original as correctly as you can: What you diſapprove of in this performance, may eaſily be wip'd out by gently bruſhing that part with a feather or clean rag. Your Out-Line being ſecured with your *Charcoal*, wipe it in a ſlight manner with a feather, that it may appear faint, then go over your Lines with your *Black* or *Red-Lead*, making them yet more correct, if you can: When this is done, if upon reviewing your draught there appears any errors you would amend, diſcharge the paper of what part of the drawing you pleaſe, by rubbing ſuch part with the Crumb of a ſtale white loaf.

> *Ev'n* Raphael's *ſelf from rude Eſſays began,*
> *And ſketched with a* Coal *his* ſhapeleſs Man.

Red Lead, and *Red* or *Black-Chalk* are uſed in the ſame manner as *Black-Lead*.

White-Chalk and *Tobacco-Pipe-Clay* are uſed in heightenings or giving ſtrong lights, and in drawing on coloured Paper.

Paſtils or *Crayons* are any colours mixt with *Tobacco-Pipe Clay*, which, while ſoft, and in the conſiſtency of a paſte, is rolled up in pieces about the thickneſs of a quill, and two or three inches in length, and then dry'd; they are generally uſed on coloured Paper, but never in a way of hatching, as *Black* or *Red-Lead* many times are; but the colours are rubb'd and wrought one into another, in ſuch a manner, that no ſtrokes appear, but the whole looks as if it was done with a bruſh.

This is a very quick and expeditious Manner of Drawing, and when the Crayons are handled with Judgment, they never fail of a delicate Softneſs and fine Expreſſion; but this muſt be obſerved, that the Touch of a rude Finger, unacquainted with the Performance, may eaſily ſpoil the fine Work, while only handling it to look on; therefore, it ſhould not be forgot, to preſerve this ſort of work in Books, or under Glaſſes in Frames. The Grain of the Paper, on which Crayons are uſed, ſhould be a little rough, they working eaſier, and expreſſing themſelves ſtronger than when the Paper is ſmooth; if it is a little dark or browniſh, or near the Colour of whited-brown Paper, it yields a good Relief to the tender parts of the Work, by ſhewing the light ſtrokes thereof.

Pens are ſometimes uſed in ſhading Draughts by hatching them with croſs ſtrokes, but this is better perform'd with *Hair-Pencils* and *Indian-Ink*, which are not only uſed in hatching by ſtrokes, but in ſhading after a far more expeditious manner, *viz.* by waſhing, which is the ſame way of working with Hair Pencils and *Indian Ink*, as with Hair-Pencils and Water-Colours: The Shades in hatching are effected by Lines, and appear like the ſtrokes which ſhade an engraved print; contrary to this, in waſhing there does not appear any Lines, but the Shades look like thoſe in a *Mezzotinto* Print.

The conduct of the tints of Lights and Shadows.

'TIS the artful management of Lights and Shades that gives the appearance of ſubſtance, roundneſs, and diſtance to whatever bodies we repreſent. Imagine or draw a circle on a piece of Paper, conſider this circle when 'tis firſt form'd, or fill it up with any even colour you pleaſe, and it will appear to be a body with a round circumference, and flat ſides: but if you let the ſtrongeſt of the colour remain in the middle, and gradually weaken it towards the circumference, it will by this means pleaſingly deceive the ſight, and receive a convex appearance, like a Ball or Globe.

Wherever the vivacity of colour is ſtrongeſt, that part of the object catches the ſight firſt, and appears neareſt to it: whereas its weakneſs and goings off are more and more broken and faint, and ſeem to fly farther from the ſight. Thus what a Carver pairs off, and makes round with the edge of his tool, the Painter performs with his Pencil: by the diminution and breaking of his Colours, he removes to a diſtance the object which ſhould be leaſt viſible.

> *As* convex Mirrours, *by collected Rays,*
> *Encreaſe the* Colours, *and the* Objects *raiſe,*
> *In parts to view, whilſt the off-goings ſeem*
> *More* faint *and broken, as they approach th'* extreme;
> *In the ſame manner muſt the Painter do,*
> *To* round his Figures, *and bring out to* view:
> *And by his Lights and Shades take ſuch a courſe,*
> *To give them more* Relievo *and more* force.

In rounding the parts of any object, the extremities in turning muſt loſe themſelves inſenſibly and confuſedly, without precipitating the Light all of a ſudden into the Shadows, or the Shadows into the Light, but the Paſſage of one into the other muſt be common and imperceptible, that is by degrees of Light into Shadow, and Shadow into Light.

> *Th'* extremities *muſt turn by ſlow degrees,*
> *And loſe themſelves inſenſibly with eaſe.*
> Light *muſt not be too ſuddenly o'ercaſt,*
> *Nor* Shade *paſs into* Light *with too much haſte;*
> *A* leiſurely tranſition *there muſt be,*
> *Reciprocal of each in due degree.*

Objects that are painted light muſt have a ſufficient breadth of Shadow to ſuſtain them; and dark bodies muſt have a ſudden Light behind, to detach them from the ground, or from thoſe objects that are placed behind them, otherwiſe they will appear confuſedly as ſticking upon each other; whereas the oppoſition of Shade to a light object, and of Light to a dark one, gives a projection, and ſeparates them from other bodies.

> *Let* Lights *and* Shades *be ſo entirely laid,*
> *That* bodies light *may have ſufficient* Shade,
> *And* bodies dark, *by a ſudden light be found,*
> *Sufficiently detached from the ground.*

There ſhould be a ballance preſerved between the Lights and Shadows, a broad Light ought not to be introduced into a Draught without a large Shadow. The Lights muſt ſerve for a repoſe to the Dark, and the Darks to the Light; and hence a Drapery which is coloured yellow or red in ſome places in other parts appearing more brown, has a good effect.

> *To uſe ſuch advantageous* Lights *take heed*
> *That to* great Light, great Shadows *may ſucceed.*

The nearer any object is to the eye, it is ſeen ſo much the ſtronger and plainer; the ſight is weakened by diſtances; and the more remote any object is, 'tis ſeen in a more imperfect manner; therefore thoſe objects which are placed foremoſt to the view, ought to be more finiſh'd than thoſe that are caſt behind; and they ſhould have ſuch a relative dominion over each other, that as one object by its heightnings cauſes others to retire more backwards, ſo the ſame object muſt be chaſed and made to appear farther from the ſight than others which are more ſtrongly illuminated.

> *Objects the more advanc'd they are to view,*
> *Muſt be* more finiſh'd, *and exactly true,*
> *And have dominion o'er thoſe things which are*
> Confus'd *and* tranſient, *and which ſcarce appear:*
> *But here a due relation you muſt find,*
> Leſs things *being caſt by* greater *ſtill behind.*

'Tis not ſufficient that remote objects be only colour'd in a more faint and languid manner, but according to their diſtance the parts muſt appear more or leſs confuſed; the eye does not minutely diſcover what is far ſeparated from it. At the length of a ſtreet we deſcry human Figures, but the features of their faces, and the folds of their garments are imperceptible to us, and ſo the innumerable leaves that grow on diſtant plantations appear to the ſight but one maſs.

> *Things at a diſtance in one maſs combine*
> *As leaves on trees, and the ſea waves muſt join.*

Pure and unmix'd white either draws an object nearer or carries it off to farther diſtance: If it be accompanied with black, the oppoſition of light and dark renders the object more ſenſible, and brings it nearer to the advanced part; but pure white being the lighteſt of colours, unleſs it be forced forwards, and ſupported by black, it will fly off to the remoteſt view: As for pure black it is the heavieſt, moſt earthy and moſt ſenſible of all colours, and brings the objects nearer to the ſight; it muſt be placed in maſſes, be inſenſibly confuſed, and have its proper repoſes.

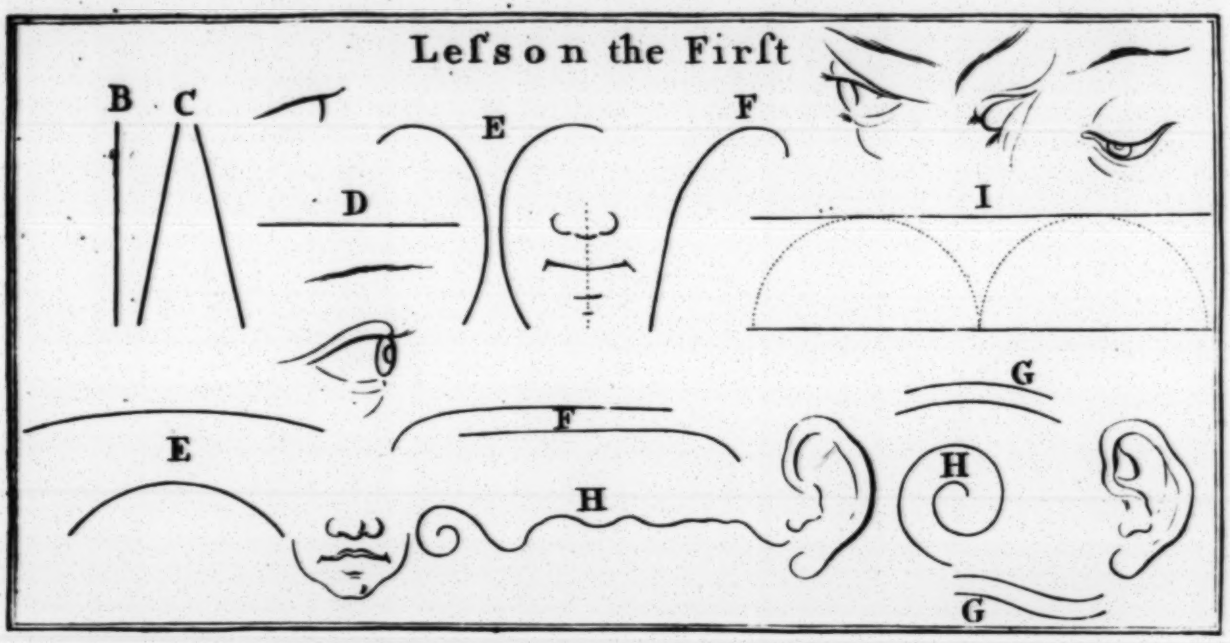
> *Pure white will near, or at a diſtance ſhew,*
> *With black 'tis near, without remote from view:*
> *But black unmixt does always nearer bring*
> *The object, and looks bold, and promiſing.*

The Repreſentations of Bodies, give them always ſuch *Lights* as are moſt proper and convenient to their ſuppoſed Situations. If your Objects are in the Fields or open Air, and the Sun not viſible, being obſcured by Clouds, you muſt then introduce almoſt an univerſal Light, tho' not warm and ſtrong, and your Shades muſt be faint. But when the Sun is conſpicuous, and ſhines in its full luſtre, then the Lights muſt be very ſtrong and bold, and the Shadows very dark.

If the Object you repreſent be ſuppoſed in a Room, a little, but not very much illuminated, and you ſurvey it from without, and ſtand on a level with the Light that ſtrikes upon it, the Shadows of that Figure muſt be very ſoft, whereby the Figure itſelf will appear beauteous to the Eye, and notwithſtanding the ſoftneſs of the Shadow, it will ſeem as imboſſed, and come boldly out.

A ſmall Light illuminating a Body occaſions the Shadows on the dark ſide to be large, and their Extremities to be very bold; on the other hand, a Light makes the Shadows on the darker ſide to be more diſtinct and more ſoft in their Limitations.

FIRST LESSON.



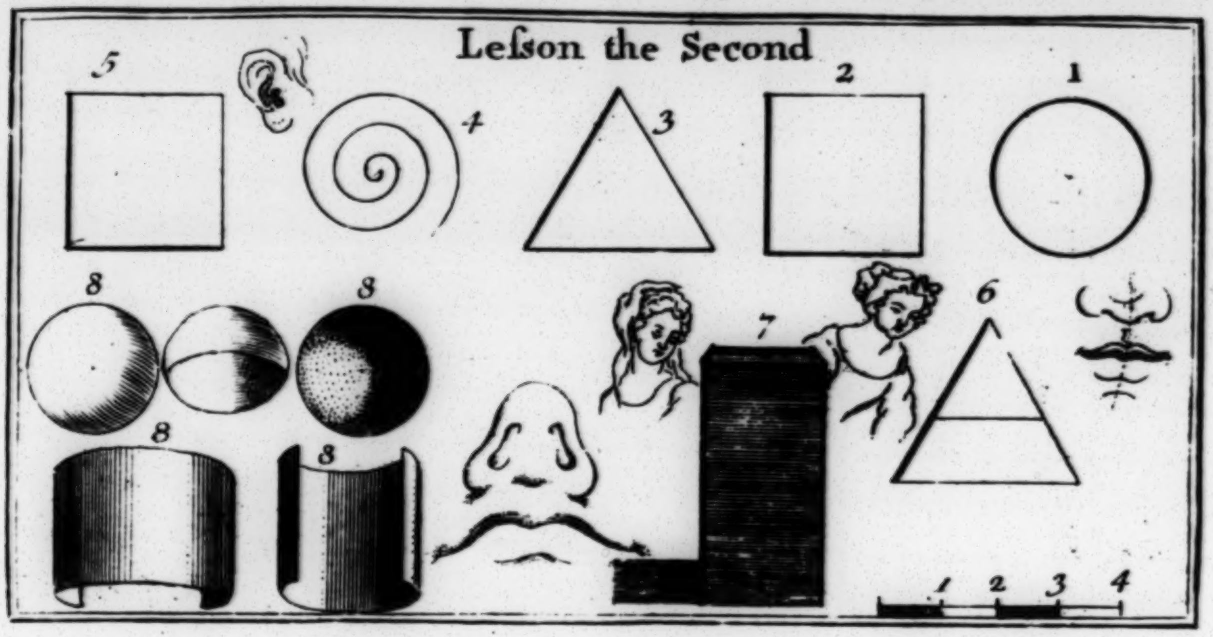
AS the alphabet, or knowledge of letters, ſerves for an introduction to Grammar, ſo *Geometry* is the firſt ſtep that conducts us to Drawing; for it is by *Geometry* and the aſſiſtance of the Lines that we learn to know the length and largeneſs of all Bodies, whether they be ſtreight or curve, round, oval, ſquare, or any other Figure imaginable. And ſince there is nothing corporeal that does not fall under one of thoſe denominations, whoever would make a proficiency in the Art of Drawing ought to be well acquainted therein. And that he may gain a competent knowledge in geometrical affairs in a ſhort time, and with great advantage in reſpect to Drawing, he is adviſed to make uſe of *Le Clerc's Practical Geometry*.

In all Arts and Sciences it is of the greateſt conſequence to begin with the moſt ſimple principles, upon which the Learner ought to dwell till he is perfect maſter of them. And as the firſt Rudiments of Deſign conſiſt in knowing how to make different Strokes, or Lines differently turned, in this firſt example the Scholar is preſented with ſeveral of them, *viz.* a perpendicular Line mark'd B. A perpendicular Line is a right Line let fall or erected upon another, making the Angles on each ſide equal, or which hanging down without inclining to the right or to the left, would paſs thro' the center of the earth, if it were produced infinitely. D is an oblique or horizontal Line; that is a Line which paſſes from one Point to another without any deviation. C marks two oblique Lines, that is ſuch as are neither horizontal nor perpendicular. E E, F F, H H, are curve Lines; that is, ſuch as turn out of their way by one or more deviations. G G and I are parallel Lines; that is, ſuch as follow one another at equal Diſtances: at I there are two Semicircles drawn from points aſſumed in the lower Line, and the upper Line being a Tangent to both of them, prove the truth of its being drawn parallel.

Form an exact Idea of theſe ſeveral Lines, and exerciſe yourſelf in drawing them upon a Slate, or upon Paper with a Pencil, at the ſame time endeavour to do it in a bold and neat manner, which you may do by not leaning too hard on your Pencil, and not holding it too ſhort in your hand.

SECOND

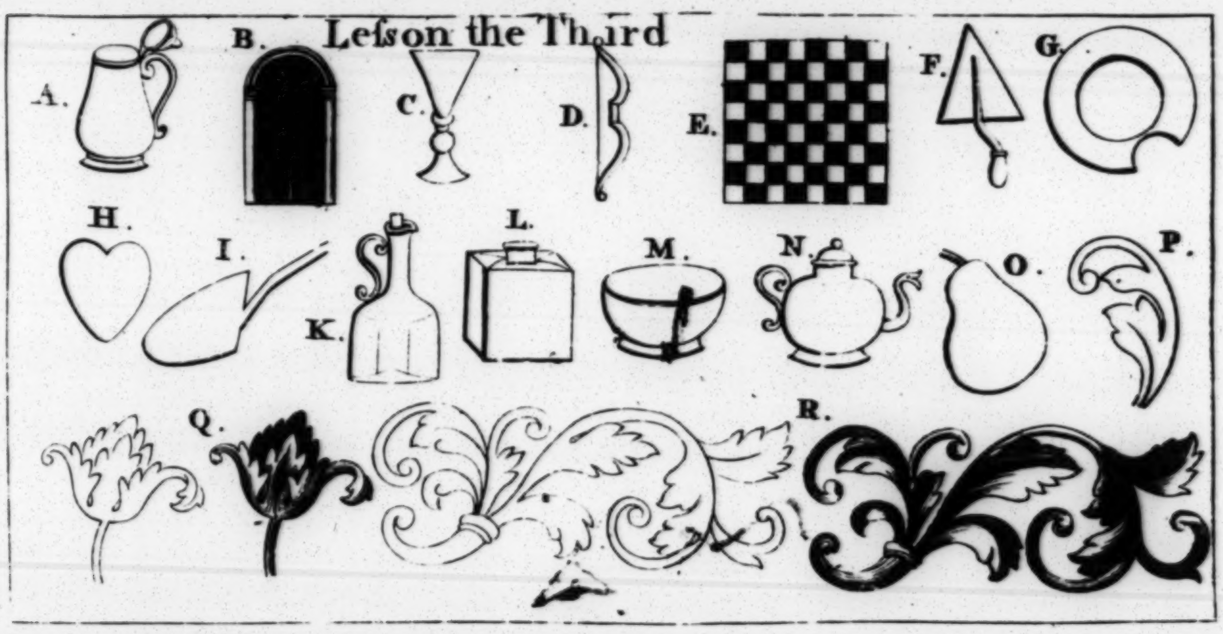
SECOND LESSON.



THE Second Leſſon we ſhall ſet our Scholars will amount to much the ſame thing as the former, and at firſt not appear to be of much greater conſequence. Number 1. is a Circle or Figure perfectly round, deſcribed upon a Center, from which the Circumference in all its parts is equally diſtant. 2. Is a Square or Figure that has its four ſides equal, and four Angles right. 3. Is a Triangle or Figure with three ſides. 4. Is a ſpiral Line or curve Line iſſuing from a center, and continually going off from it at every turn. 5. Is a Square with one Line perpendicular, and another horizontal, which parts it equally in the middle. 6. Is an equilateral Triangle, with a perpendicular Line, which cuts it in two from top to bottom, and an horizontal Line which cuts it tranſverſely. 7. Is a Stone two foot wide, and four high, the ſide of which is a plain ſurface. 8. Are convex Surfaces, and a concave Surface: So a hollow Globe cut aſunder expreſſes both convex and concave Surfaces.

The Imitation of this Leſſon will bring the Learner forward in the drawing of Lines, and the Surface will give him ſome idea of the uſe of Light and Shades.

THIRD LESSON.



WE ſhall now proceed to ſet before the Learner ſome figures that will be more pleaſing to him than the lines in the former Leſſons, yet he will find the imitation of theſe more eaſy by having perfected himſelf in the others, and the practice of theſe will qualify him to proceed in the copying after more difficult repreſentations.

The Letter A marks a cann or pot, B a Window, C a glaſs, D a bow, E a draught-board, F a trowel, G a barber's baſon, H an heart, I a ſhovel, K a decanter, L a tea-caniſter, M a baſon, or large cup, N a tea-pot, O a pear, P, Q and R leaves and foldages. In drawing theſe or any other objects begin always at the top, and draw the right ſide firſt, making your ſtrokes neat and bold.

FOURTH LESSON.

THE principal thing in drawing conſiſts in ſketching well; wherefore a great deal of pains and attention ought to be beſtowed upon it. Some perſons in copying a Statue begin with the head, which they thoroughly finiſh, and then go on with the reſt of the figure. This method generally ſucceeds ill, either becauſe they make the head too big or too little, and upon the whole, the parts are ſo diſproportionate, as not to agree with the original, which ariſes from their not having well obſerved the diſtances; therefore remember, when you have any thing to draw, divide it immediately into its different parts; meaſure with your eye the diſtances truly in the original, mark your paper with a faint line how far each diviſion is to reach, and ſketch the whole figure before you finiſh any part of it: by this means you will ſecure the proportions in the moſt exact manner.

Among the examples will be found ſeveral draughts of the parts of the face, as the eyes, noſe, mouth, *&c.* ſeen in different poſitions, which ſhould ſeverally be practiſed after, before the Drawer attempts a whole face, for which work we ſhall prepare him by our inſtructions concerning an oval, with its ſeveral changes and variations, and of the croſs in the ſame, for that will help him the better to underſtand all bowings and returnings, reclinations and inclinations, of all ſorts of Faces, as will preſently appear.

You muſt obſerve then, that the head in general has the form or ſhape of an egg, or oval; to this head belongs eyes, eyebrows, noſe and ears, which you may learn to place in their proper ſituations, by the help of the croſs thro' the oval. Thus the perpendicular in the oval being divided into four equal parts, makes the whole head to be four noſes in height, but [illegible] face only [illegible] thr[illegible] and the diam[illegible]ſing the perpendicular is divided into five equal parts, each being the breadth or wideneſs of one eye; and this diameter is the ocular line, or the line whereon the eyes are to be placed; and therefore a ſtraight line is to be drawn from the top of the right ear, thro' both eyes, to the top of the left ear; and from above through the midſt of the noſe, mouth, and chin, is drawn the whole line which is called perpendicular, croſſing the diameter or ocular line, at right Angles; theſe lines together are called the croſs of the oval; upon which croſs (let the face turn which way it will) the eyes, noſe, mouth and ears muſt be plac'd in their due and proper places, as you may obſerve in the fore right face marked No. 4.

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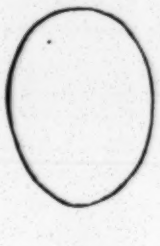

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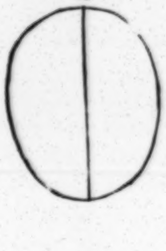

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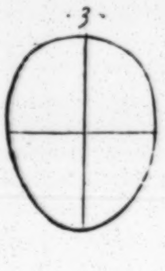

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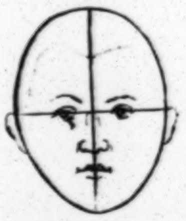

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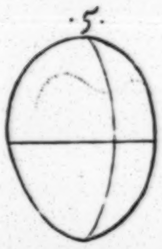

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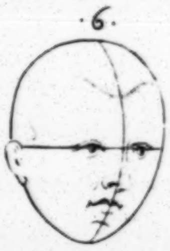

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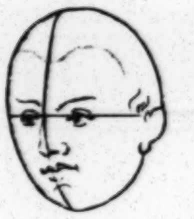

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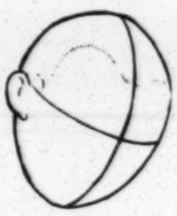

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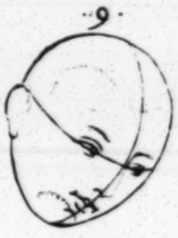

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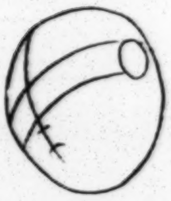

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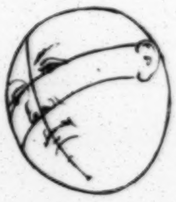

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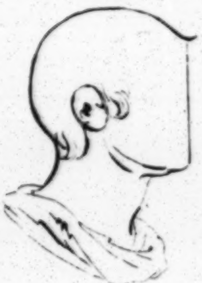

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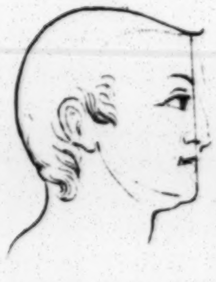

But ſince we find by experience the Learners do not eaſily apprehend the right uſe of this croſs in the oval; and conſequently the many variations of the ſame, much leſs the declinations, reclinations, and inclinations of faces; you muſt imagine or procure a piece of wood fit for the purpoſe, to be turned in the ſhape of an egg, ſmooth, round, and even, like as the figure doth direct you. Draw then a line from point to point long-wiſe, through the midſt of the ſame egg, as may be ſeen in Fig. 2. Divide this line into two equal parts, and draw a line a-croſs from the left hand to the right, cutting the former line at right Angles, as you may obſerve in Fig. 3. This done, you will eaſily underſtand the changes and alterations of the croſs: and by that means to draw all manner of faces, as well thoſe that turn aſide, as thoſe that turn backwards or forwards. We have already explained Fig. 4. to you, which is a fore right face. Turn the oval from the left hand to the right a little about, then the ſtraight perpendicular of the croſs will change and ſtand bent like a Bow or Arch, as is to be ſeen in Fig. 5. upon which the particular members are to be drawn, as in Fig. 6. but you muſt obſerve in what manner the noſe projects beyond the round of the oval: the ſame is likewiſe to be obſerved in the contrary turning, *viz.* from the right to the left, as you may ſee in Fig. 7. Again turn the oval inclining downward, and the croſs will appear as in Fig. 8. and the ſeveral parts being drawn will appear as in Fig. 9. Then let the oval be turned backward, when the lines of the croſs will change again, as in Fig. 10. and a face drawn according to theſe lines will appear as in Fig. 11. After this manner you may ſhew as great variety of faces as you pleaſe, with this oval; except thoſe which come ſideward, which may be drawn by means of a perpendicular, as in Fig. 12. upon which perpendicular forehead, noſe, mouth, and chin are to be drawn, as you may obſerve in Fig. 13.

This being thoroughly underſtood and fixt in your mind, you will be able in a little time to draw out of your own invention and fancy, good faces with judgment and reaſon, and execute them in a maſterly manner: Whereas thoſe who draw after a Print, Draught, or Picture, without being acquainted with the uſe of the croſs lines, and the proportion of a face with its parts, know not what they do, nor what they have to obſerve in the ſame, but learn much like Parrots.

Having fully informed you of the ſeveral ways of drawing a face, we ſhall now teach you the meaſures and proportions of the ſeveral parts of the Body.

The *Ancients* have commonly allowed eight heads to their Figures, though ſome of them have but ſeven. But we ordinarily divide the Figure into ten * faces; that is to ſay, from the crown of the head to the ſole of the foot, in the following manner.

From the crown of the head to the forehead, is the third part of the face.

The face begins at the root of the loweſt hairs which are upon the forehead, and ends at the bottom of the chin.

The face is divided into three proportional parts; the firſt contains the forehead, the ſecond the noſe, and the third the mouth and chin.

From the chin to the pit betwixt the collar-bones are two lengths of a noſe.

Frow the pit betwixt the collar bones to the bottom of the breaſt, one face.

From the bottom of the breaſts to the navel, one face.

From the navel to the genitals, one face.

From the genitals to the upper part of the knee, two faces.

The knee contains half a face.

From the lower part of the knee to the ancle, two faces.

From the ancle to the ſole of the foot, half a face.

A man, when his arms are ſtrecht out, is from the longeſt finger of his right hand, to the longeſt of his left, as broad as he is long.

From one ſide of the breaſts to the other, two faces.

The bone of the arm called *Humerus* is the length of two faces, from the ſhoulder to the elbow.

From the end of the elbow to the root of the little finger, the bone called *Cubitus*, with part of the hand, contains two faces.

From the box of the ſhoulder-blade to the pit betwixt the collar-bones, one face.

If you will be ſatisfied in the meaſures of breadth, from the extremity of one finger to the other, ſo that this breadth ſhould be equal to the length of the body, you muſt obſerve that the boxes of the elbows with the *Humerus*, and of the *Humerus* with the ſhoulder-blade, bear the proportion of half a face, when the arms are ſtretched out.

The ſole of the foot is the ſixth part of the figure.

The hand is the length of a face.

The thumb contains a noſe.

The inſide of the arm, from the place where the muſcle diſappears, which makes the breaſt, called the pectoral muſcle, to the middle of the arm, four noſes.

From the middle of the arm to the beginning of the hand, five noſes.

The longeſt toe is a noſe long.

The two utmoſt parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

For the breadth of the limbs no preciſe meaſures can be given; becauſe the meaſures themſelves are changeable according to the quality of the perſons, and according to the movement of the muſcles.

In drawing a head remember always theſe following rules.

Firſt, that the eyes be at ſuch a diſtance from one another, that you may place a third between.

The mouth, when ſhut, is as large as an eye.

The ears are upon a level with the eyes, a-top and below with the noſe, be it as ſhort or as long as it will.

That the noſtril ought to be placed exactly againſt the corner of the eye.

That in a fat face the cheeks ſwell out, and in a lean one the jaw bones ſtick out and the cheeks fall in.

Having had ſuch full inſtructions concerning the drawing of a head, you may proceed to draw a man at full length.

Firſt, make your oval, and divide it according to your inſtructions, then draw a perpendicular line from the top of the head to the ſole of the foot, and meaſure out eight lengths. This line is of ſpecial uſe to direct you in placing the figure upright; and in the action of the poſture, where it falls in, and where it ſwells out. One head's length from the chin you muſt draw the breaſts, the third meaſure reacheth to the navel, the fourth to the privities, the fifth to the middle of the thigh, the ſixth to the lower part of the knee, the ſeventh to the lower part of the leg, and the eight to the heel and ſole of the foot.

Obſerve in every meaſure what touches there are of the muſcles.

Draw that leg firſt that the body ſtands on, then the other, and after that the arms and hands. But draw at firſt all the parts very lightly with a Coal only, becauſe there is leaſt trouble in altering and rubbing out the Coal.

As for the hands, they are twice as long as broad, and each of their parts has its length, breadth, and thickneſs.

The nail upon the finger is about half the joint it is upon.

The length of the foot is a ſixth part or height of a man, and $\frac{5}{8}$ more in length than breadth.

The length of the face and hands ought to be exactly equal, and makes but juſt the tenth part of a perſon's height.

Having taught you to draw a man in all his parts, we ſhall now give you ſome rules with reſpect to children.

Some then make a child to contain five meaſures of the head, *viz.* From the top of the head to the privities, three, and in the thighs and legs two more: the breadth between the ſhoulders the length of a head and an half; the breadth of the body above the navel, the length of one head; and the breadth of the upper part of the thigh is the third part of two lengths of the head; the breadth of the knee, juſt the meaſure there is betwixt the eyes and the chin; the ſmall of the leg and the brawn of the arm are of the thickneſs of the neck.

The proportion of a child ſtanding backward is of the ſame meaſure with the former.

If you deſire to be able to draw a well proportioned piece, you muſt copy with great carefulneſs and attention all the ſeveral parts ſingly, as the eyes, ears, and the reſt.

FIFTH LESSON.

We have hitherto been treating of Contours or Outlines, but ſhall now direct how to fill up the empty figures, and to mark the hatchings in ſuch a manner as will have the beſt effect.

Obſerve then that your hatchings are to conſiſt but of two ſtrokes, which croſs one another, or of three at moſt to make the ſtrongeſt Shades. In thoſe places where the cavities require the whole fore of the *Lead* or *Craion*, you muſt rub it upon your paper according as there ſhall be occaſion: For it would be an uſeleſs trouble to employ more than three hatchings one upon another.

After you have drawn the Out-lines with your *Charcoal* you muſt renew them with your *Red Lead-Craion*, and then wipe off all the dirtineſs of the *Charcoal* with a feather. That done, you muſt gently retouch all thoſe places which have been tarniſhed in the rubbing, as the hair, eyes, noſe, mouth, fingers, toes, out lines, &c. You muſt remember always to make your ſtrokes very light in thoſe Out lines which are open to the day, and ſtronger in thoſe which are darkened. By this means the Out-lines will appear in a natural manner, and human figures and all other objects will receive an extraordinary beauty and grace. After that you muſt begin the Shades with a ſingle hatching, but reaſonably ſtrong, beginning at the top, and conducting it it inſenſibly to the bottom, with as much evenneſs in the diſtances as poſſible. Then you may proceed to the roundings, which muſt likewiſe be expreſſed by ſimple ſtrokes, more or leſs light, according to the object before you; be careful not to make your Shadows too dark or hard at firſt: The Skeeping or Perſpective will be better preſerved, by beginning the Shadows in a light and faint manner, and heightening of them afterwards; ſo as to produce an agreeable effect.

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* This depends on the age and quality of the perſons. The *Apollo* and *Venus* of *Medicis* have more than ten faces.

SIXTH LESSON.

HAVING given you divers Leſſons, wherein you have been taught to draw Prints and Draughts, we ſhall now direct you how to draw after a *Picture*, a *Model*, or the *Life*, and how you are to place them.

Having then a Picture to draw after, put the ſame in a place of good light, ſo that your eye and the light of the day may run together to the Picture. Make choice of a reaſonable diſtance, according as the Picture is great or ſmall, at leaſt ſo far off that with the opening of your eyes you may ſee the whole Picture at once; for the greater your Picture is, the farther off you muſt ſit to draw after the ſame. You muſt likewiſe take notice, that your Print be ſtraight or right before you, and not laid flat down; for then you will preſently obſerve the things to foreſhorten: In the ſame manner muſt the Paper you draw upon be laid five or ſix times double upon a pannel board, which muſt be kept in your lap, and raiſed as high as poſſible with your knees, or be reſted on a form or deſk that ſtoops, that what you draw may ſtand before you upon one end. By this means you will be the better able to judge whether your Draught be like the Original, which you cannot diſcern if it lies flat before you. This being obſerved, firſt gueſs the middle of your Picture, or that which you intend to draw; then mark the ſame with the point of your *Coal* upon your Paper; after that obſerve your biggeſt figures (if there be more than one) and touch it with a light hand in its proper place, and ſo all that is in the Picture, then it will preſently appear whether your gueſſing and ſketching be true: Beſides you muſt aſſure yourſelf of every ſtroke you are to draw with good reaſon and obſervation, taking good heed upon the great and general parts, and omit the ſmall breakings till the next ſketching, by this means you will acquire a great readineſs and judgment in your work. Remember likewiſe to begin always on the right ſide of the figure, for by that means the firſt ſtrokes are always expoſed to the eye, and the reſt will follow more naturally and create leſs trouble. On the contrary, by beginning on the left ſide, the hand hides the object from your ſight. Having rudely, though with good judgment, made your ſketch, you muſt carefully look over it to ſee whether it be good, and whether you can obſerve the Actions of the figure or figures contained in the Original; for the Actions muſt ſhew themſelves apparently in the firſt and rudeſt ſketch, before you can aſſure yourſelf of any good, in regard that Actions are the life of a Picture, and by conſequence of your Drawing. After this you muſt correct your ſketch, and make it neater and neater, by adding or taking away, as you ſee occaſion, which is eaſily done with your *Charcoal*: But take heed in doing this that you do not ſpoil the firſt good Actions in it, which may eaſily happen, if you do not well conſider the movements of the ſeveral parts.

Take care that whatſoever makes nothing to your ſubject, and is improper to it, be not admitted into your work, or not poſſeſs the chief place in it.

Always chuſe, if convenience will admit of it, a *North Light* for your conſtant Situation, as 'tis much ſteadier than any other. If your Window ſhould open towards the South, it will be very proper to fix a Saſh before it, made with white Paper oiled, and ſo rendered tranſparent. By means of this Medium, the Rays of the Sun which will ſtrike upon it all Day, will be more moderate, equally diffuſe themſelves, and be conſtant without any viſible Variation. When you draw after the *Life*, conſider how large or ſmall the Object is you propoſe for your Imitation. Remove yourſelf from it three times its Magnitude; ſeat yourſelf in ſuch a Manner, as to bring your Eye in a Level with it, and be very curious as you draw every individual Stroke, to remark what Parts of your Object lie under the perpendicular or principal Line.

As for the Poſition of your Figure, whether it be the *Life* or a *Model*, a high light equally diffuſed, being neither too ſtrong nor glaring, is the beſt; Objects ſo diſpoſed, ſhew all their beauties, and the minuteſt Parts appear to Advantage.

And particularly when you are drawing from the *Life*, let your *Light* come from ſuch an *Altitude*, as that the Shadows of Bodies projected on the plane, may be equal, and in Proportion to their Height.

The *Light* thus falling from above, does not ſtrike upon or enlighten all the Parts; but ſome are ſheltered by the *Relievo* of others; the Eye brows defend the hollow of the Eye, the Noſe ſome part of the Mouth, and the Chin obſcures the Throat. This is the Reaſon that Portrait Painters ever darken all the Windows of their Painting Room, excepting one, and by means of a wooden Shutter, or ſome other Blind placed at the lower Part thereof, only admit the Light thro' the upper Part of that Window, to ſtrike upon the Objects they are Painting after, both themſelves and the Object being beneath the Light.

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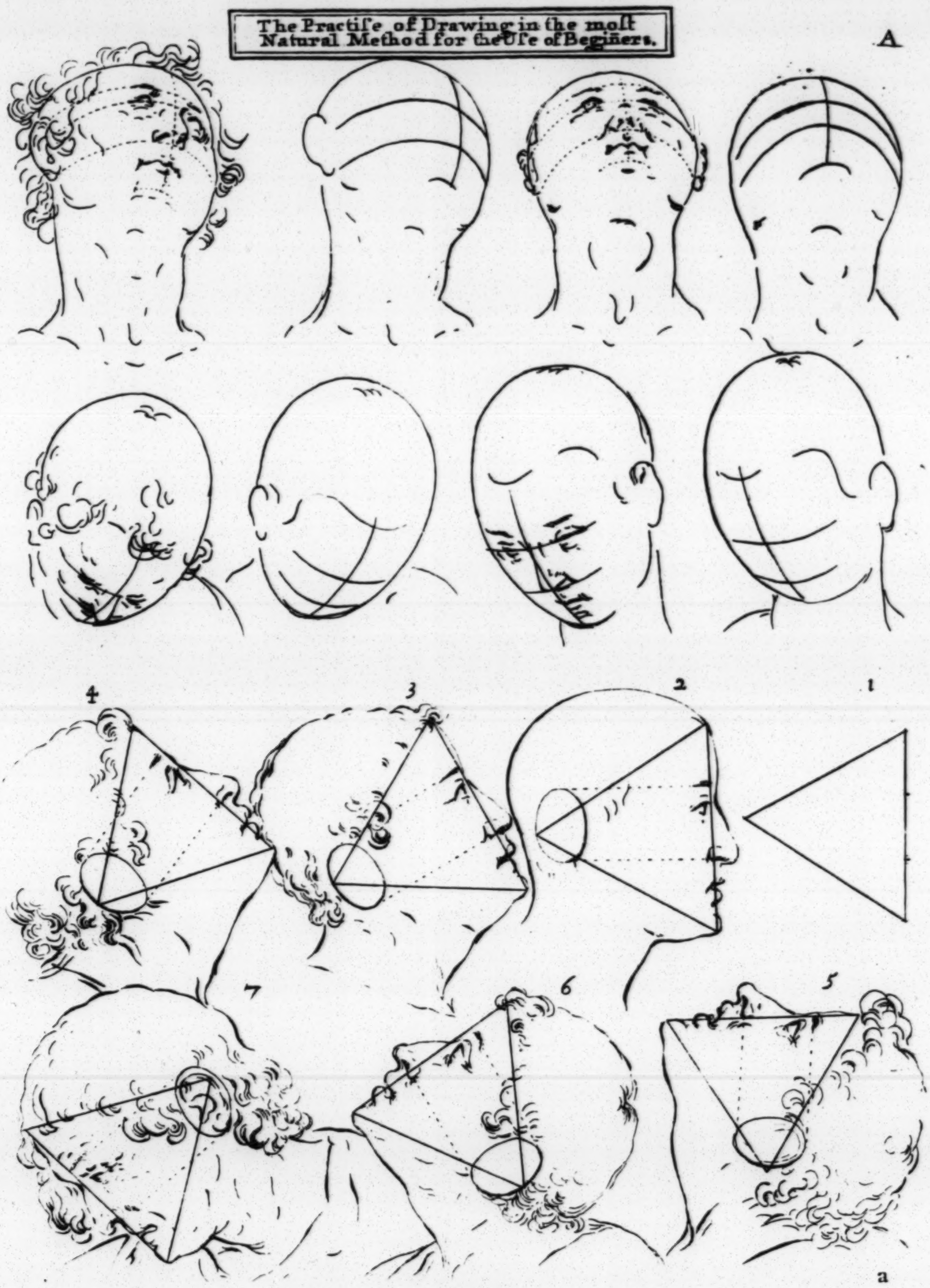

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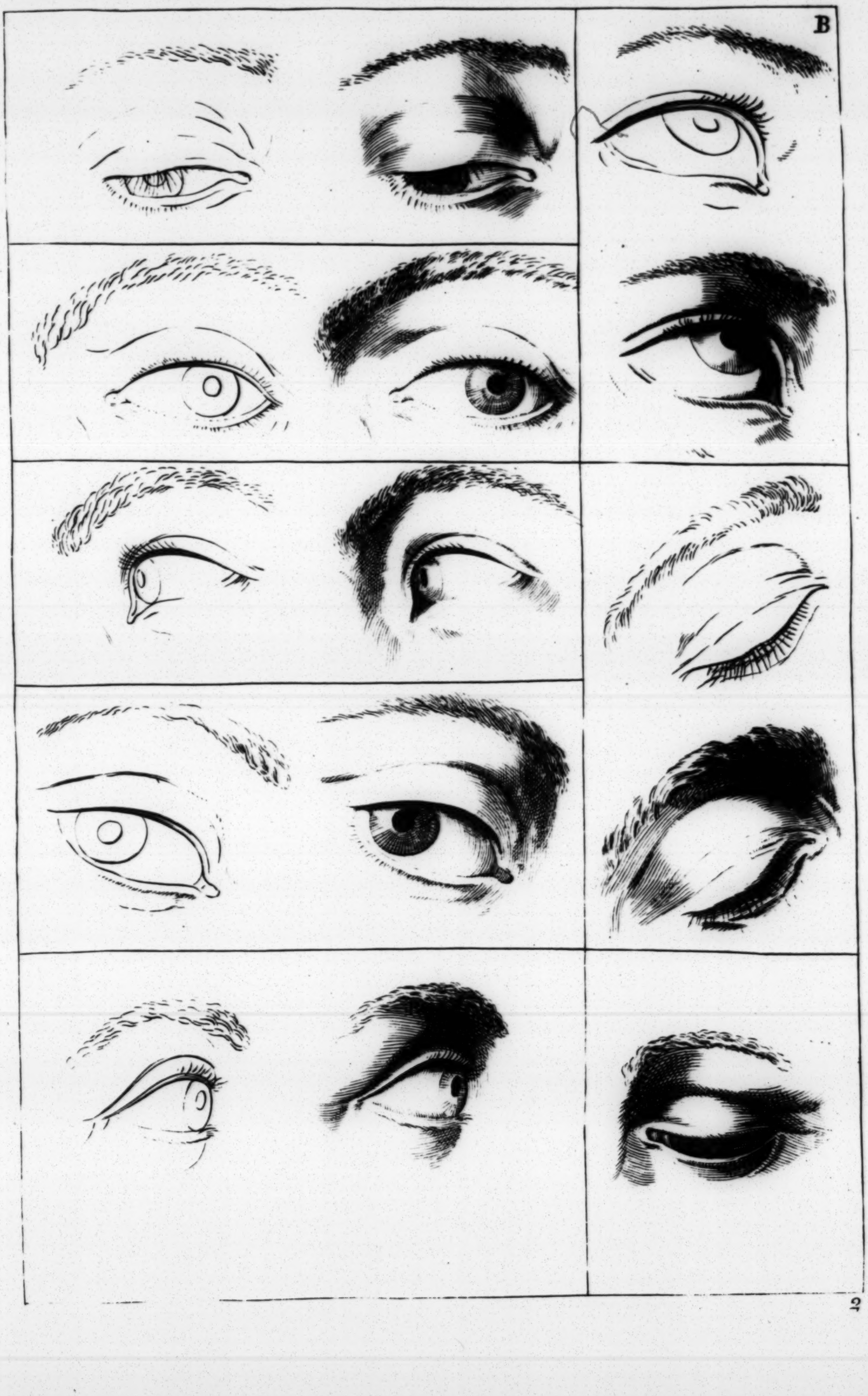
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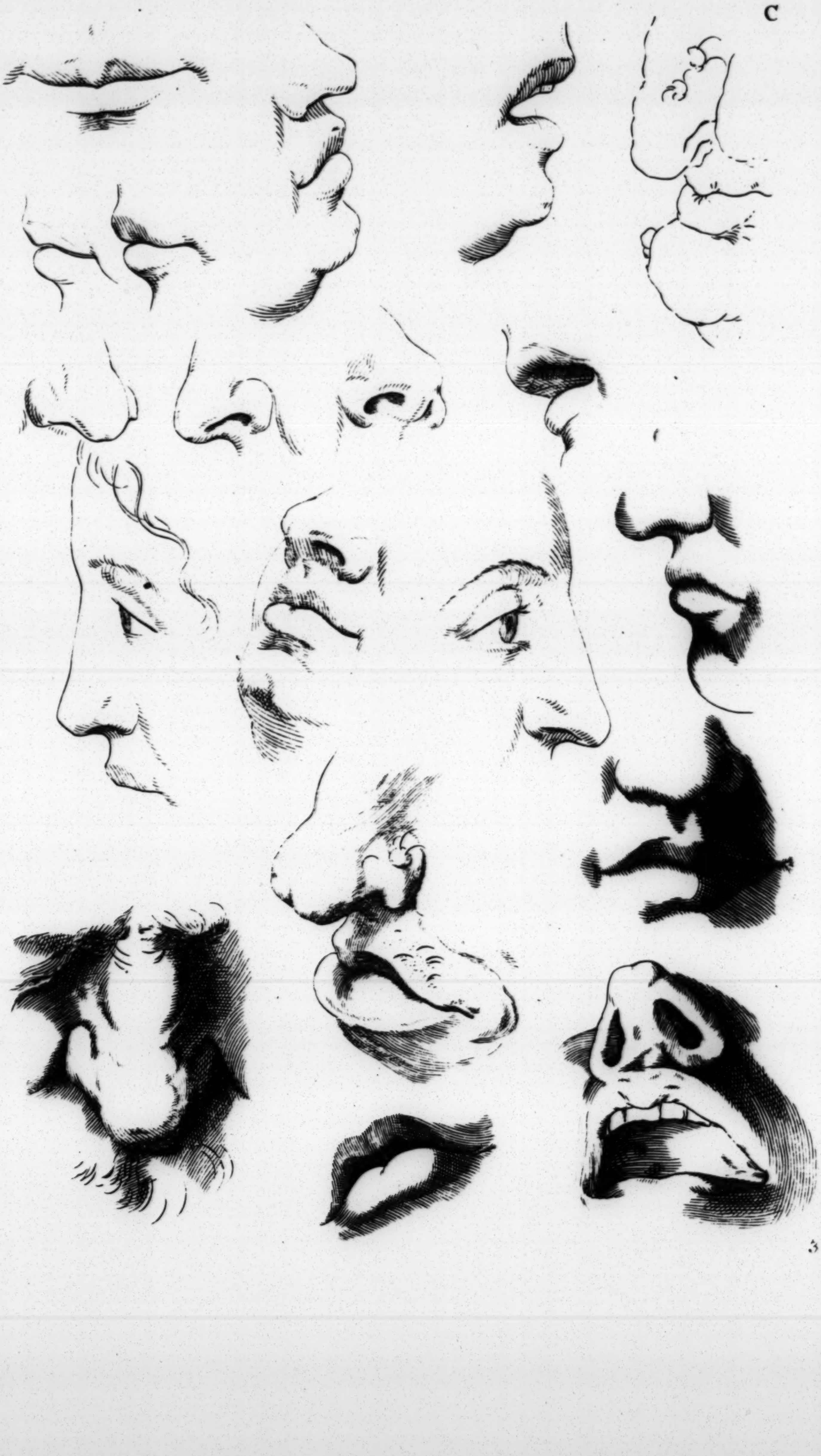

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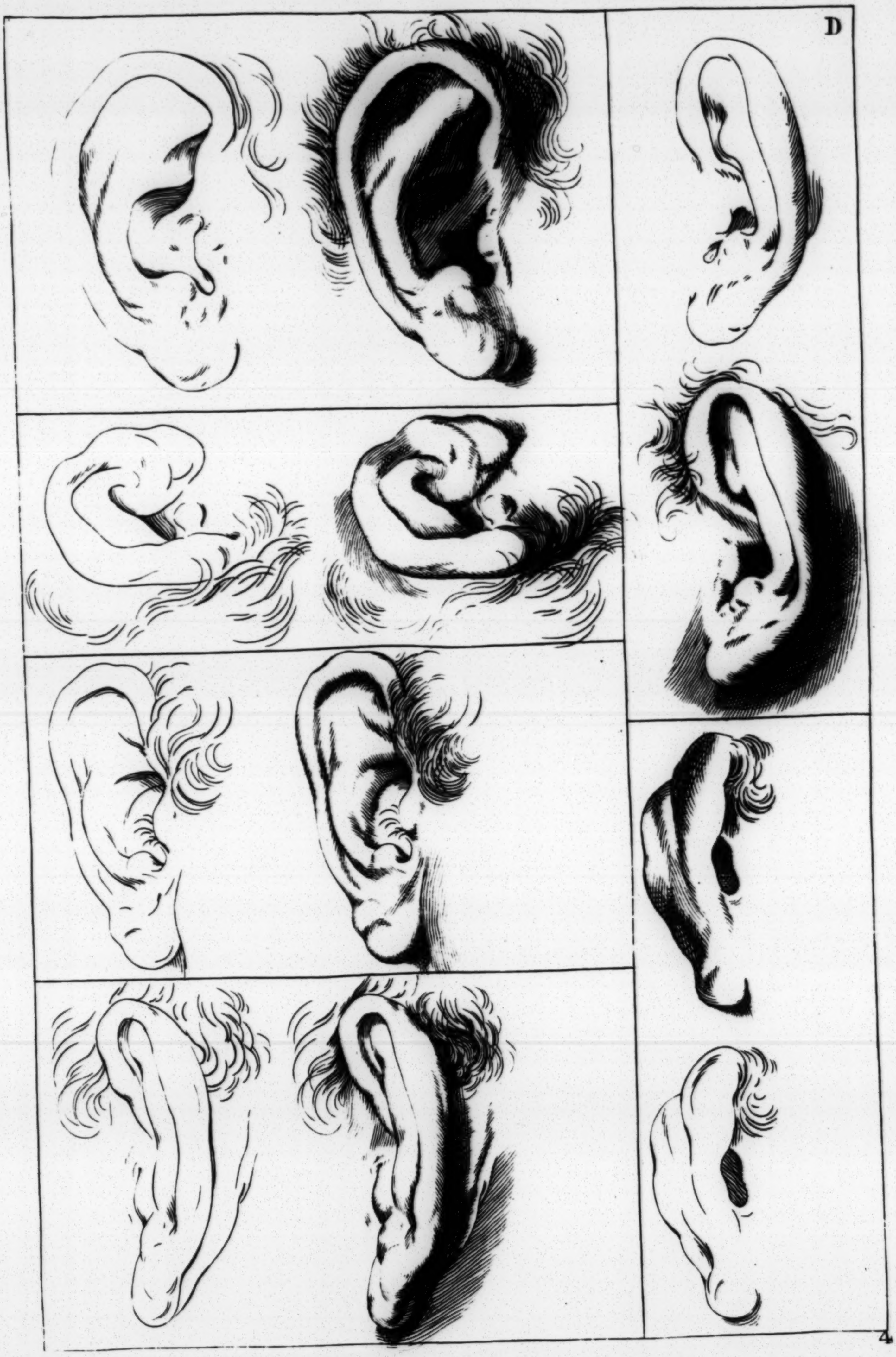

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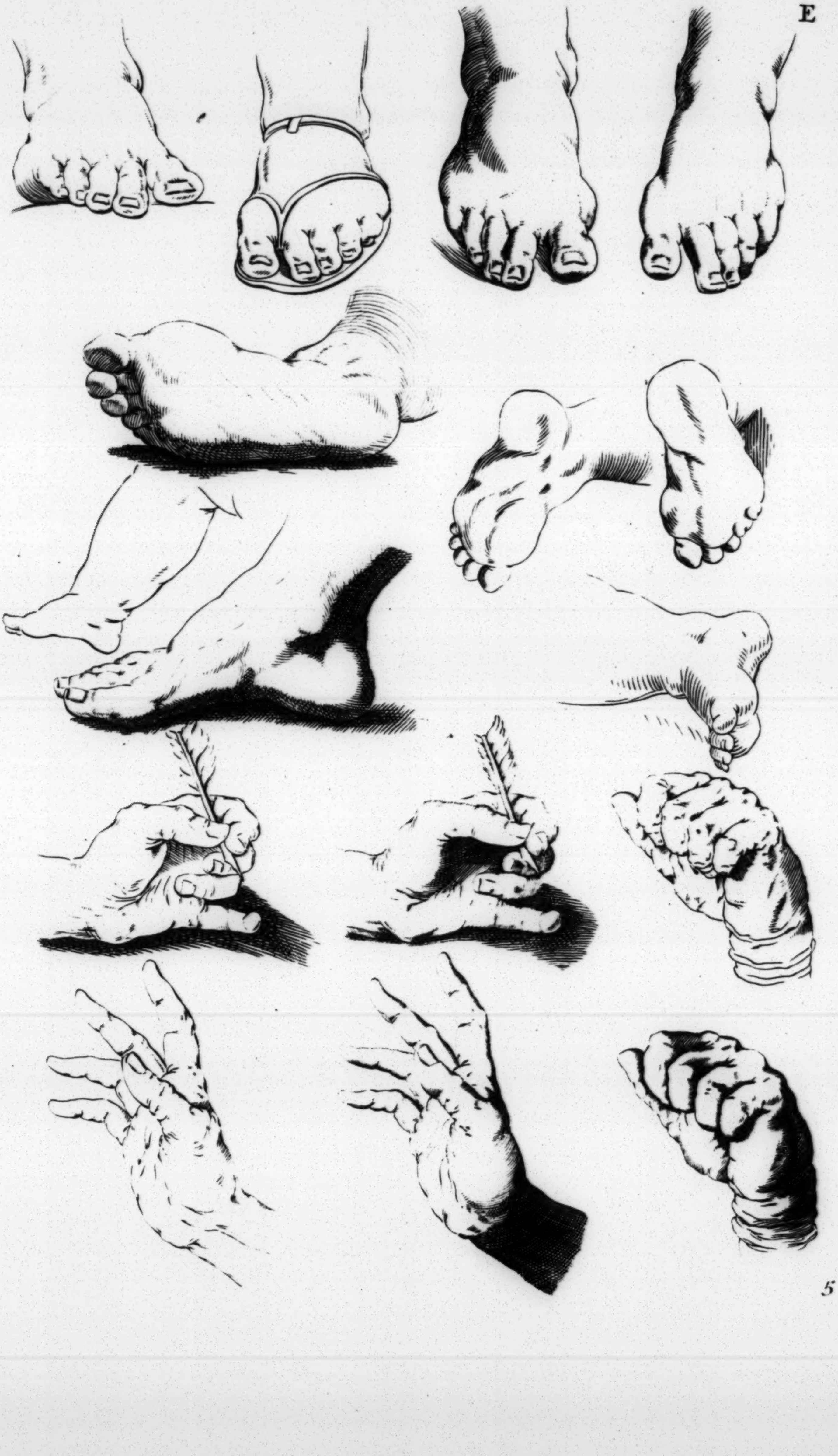

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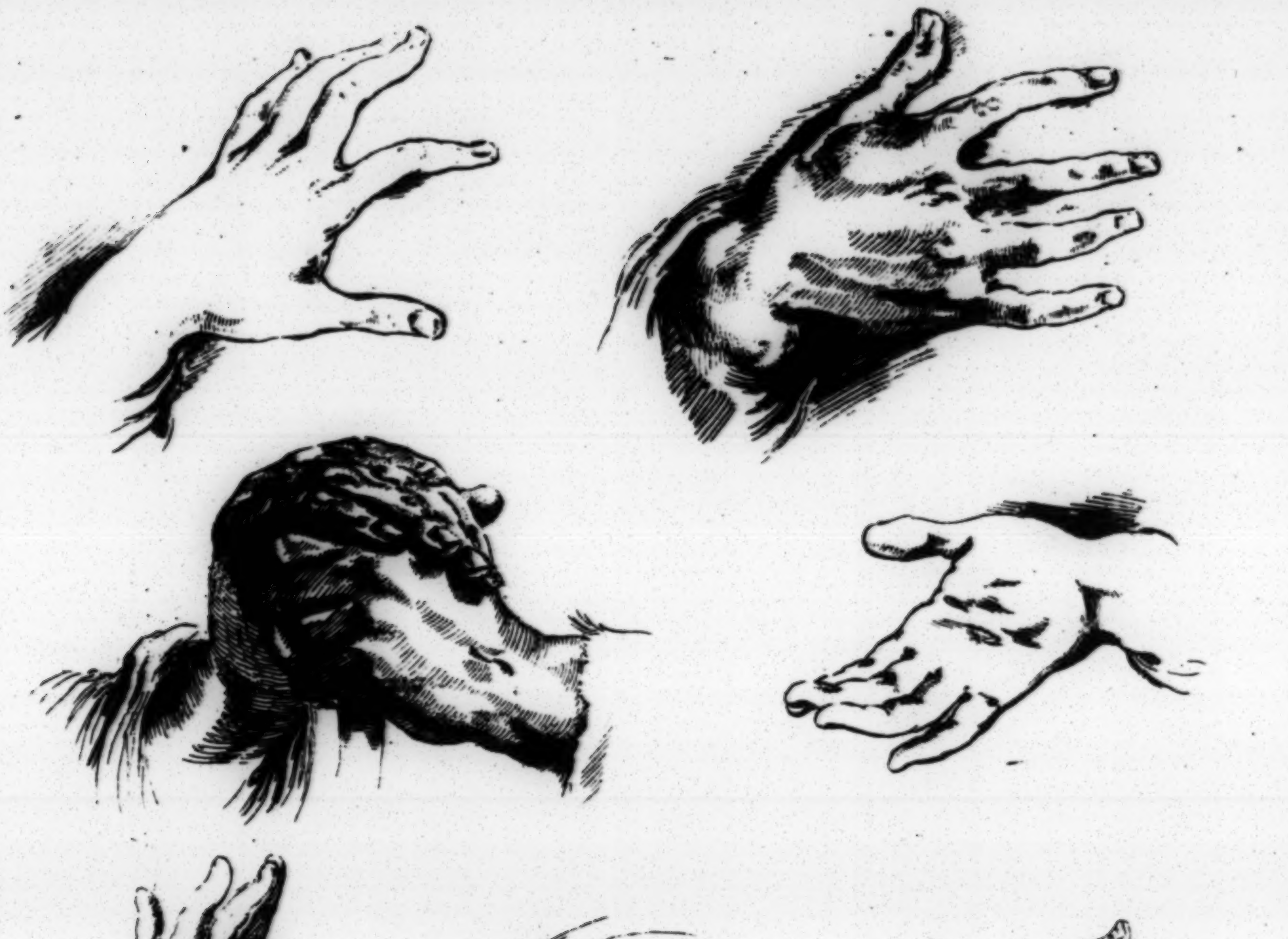

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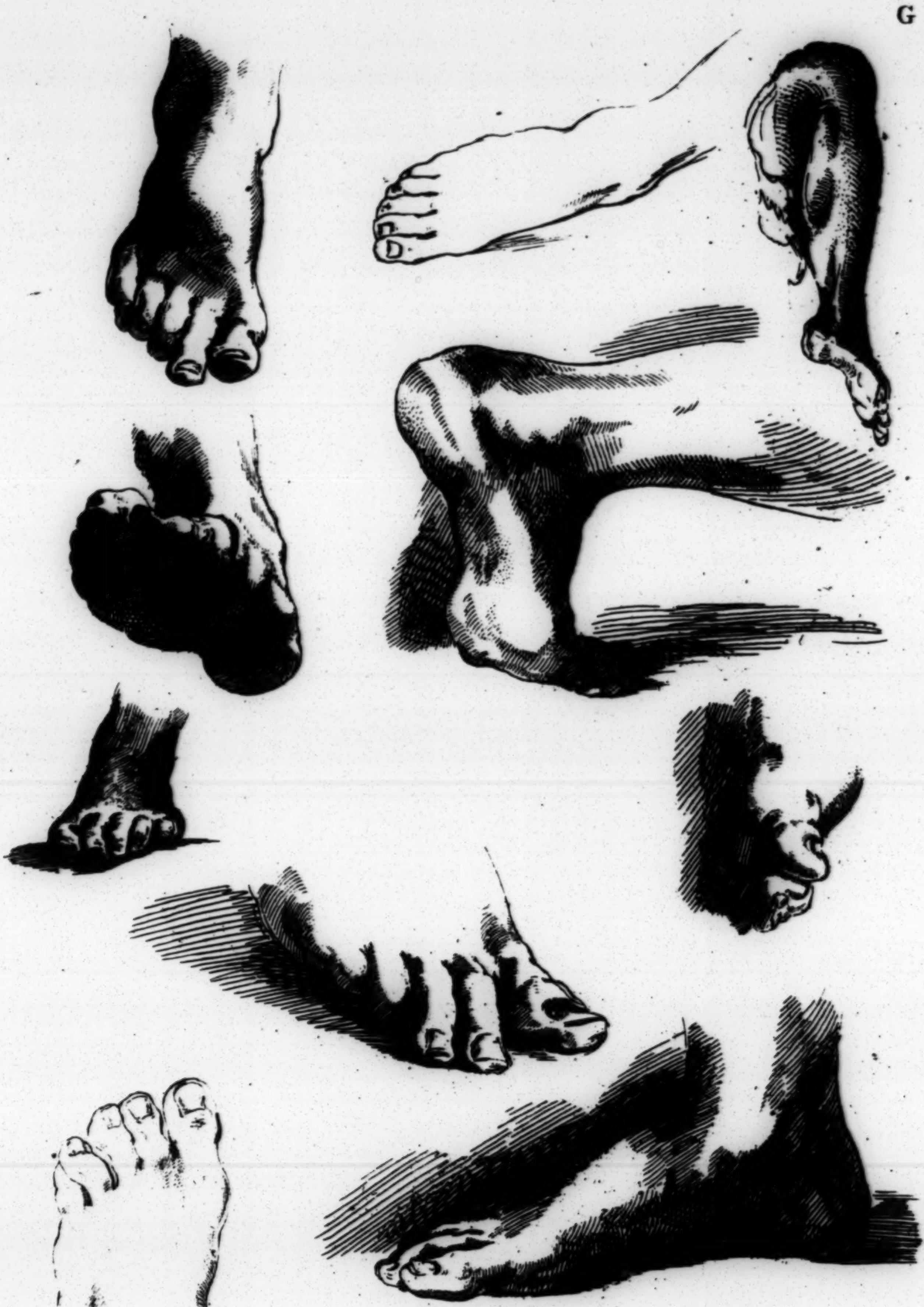

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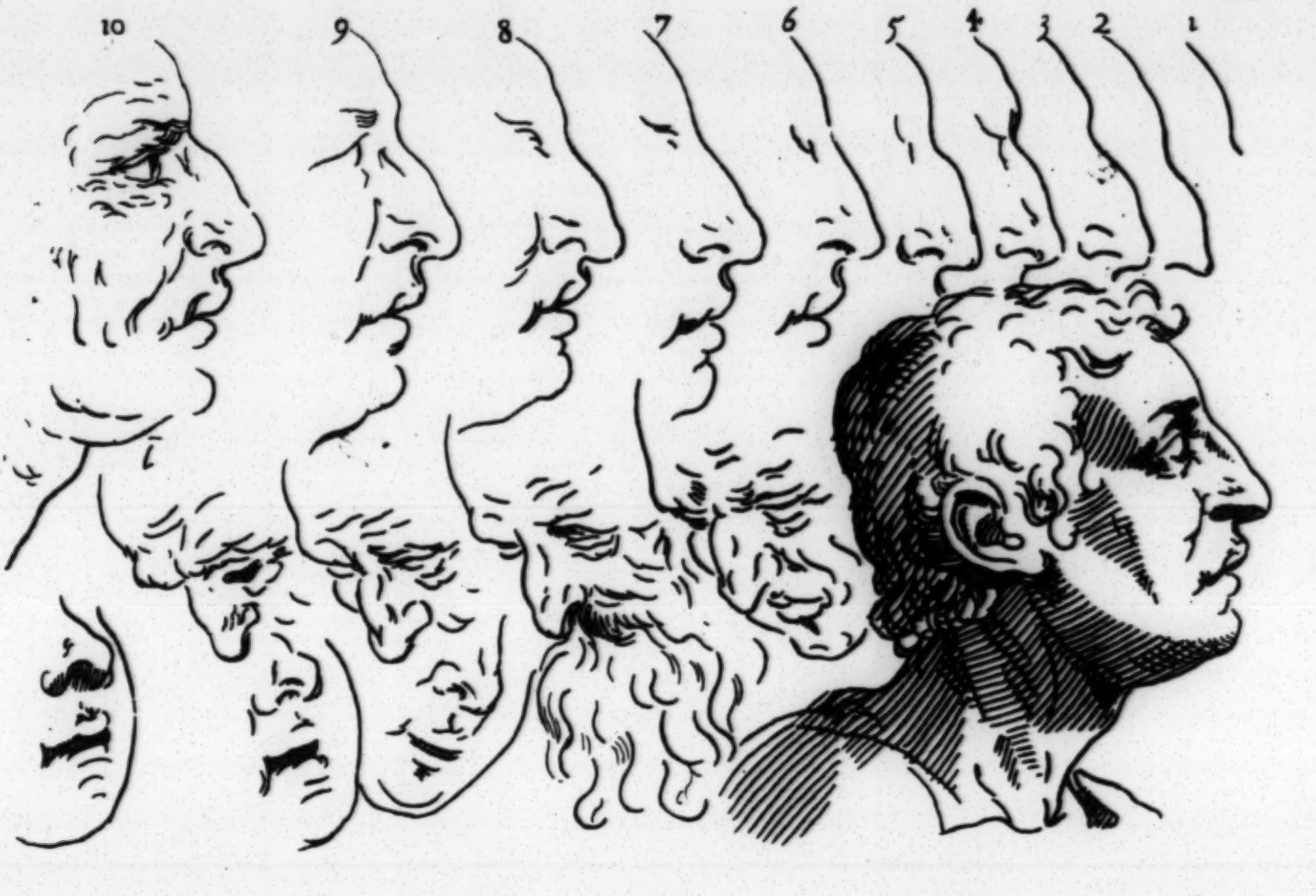

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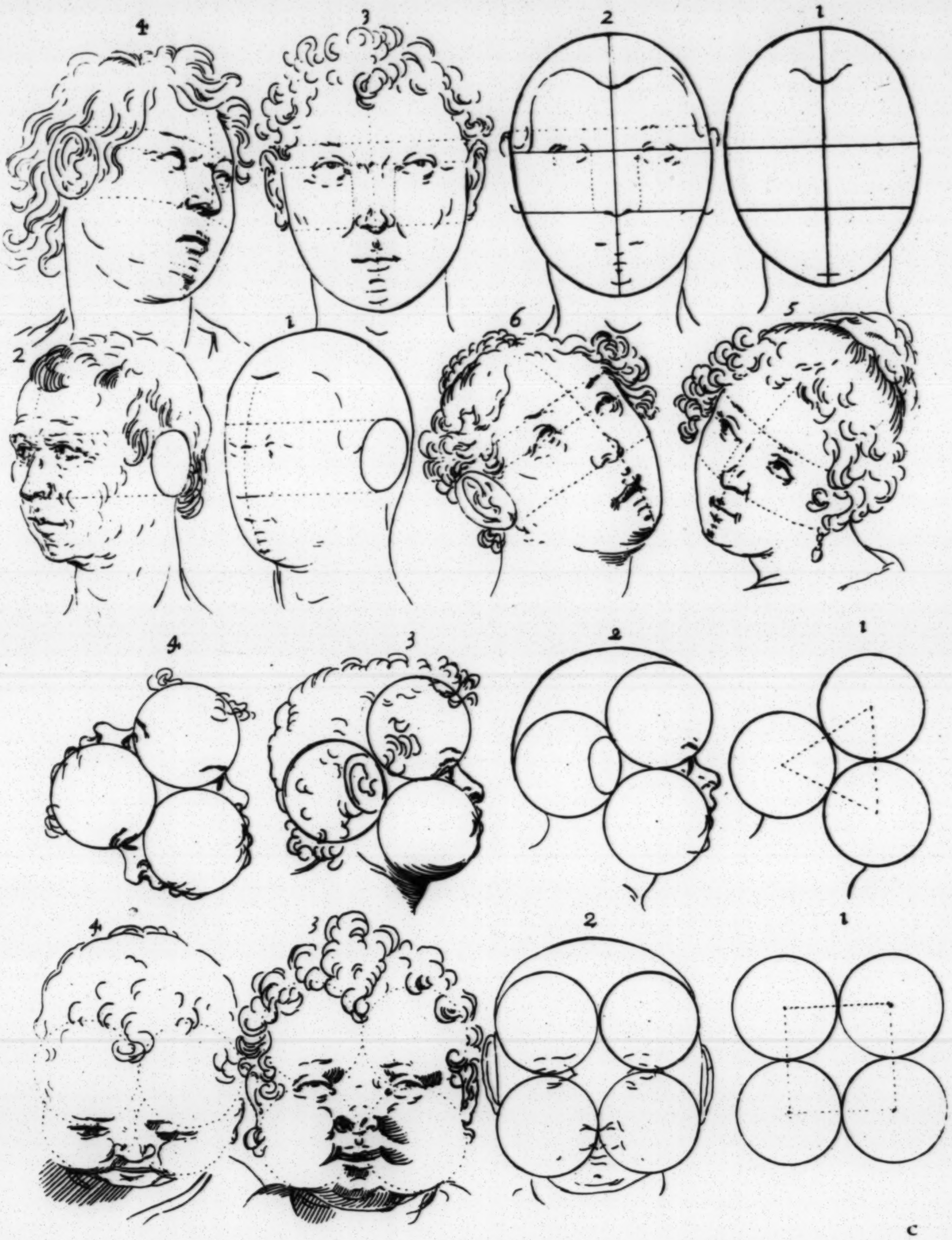
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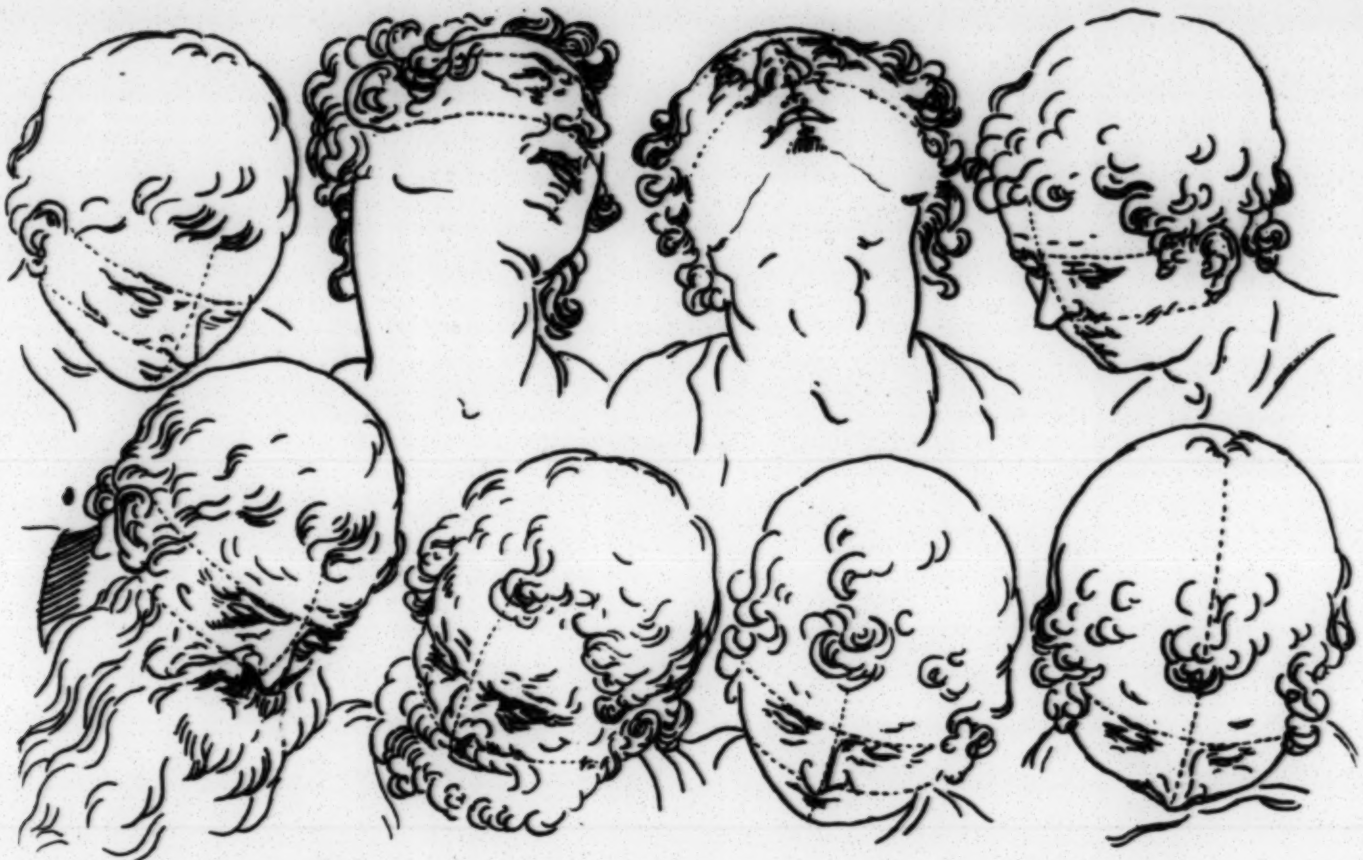

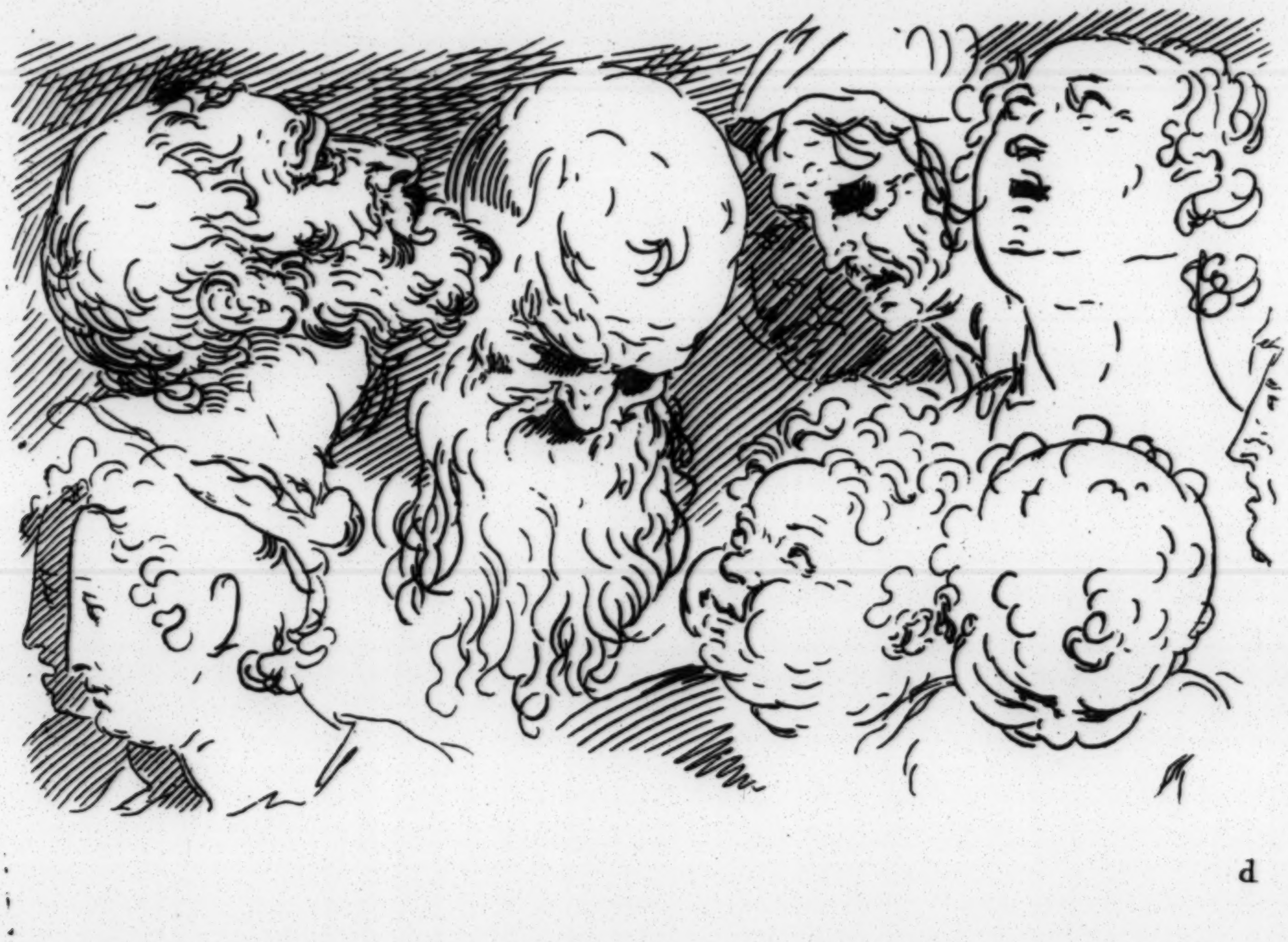

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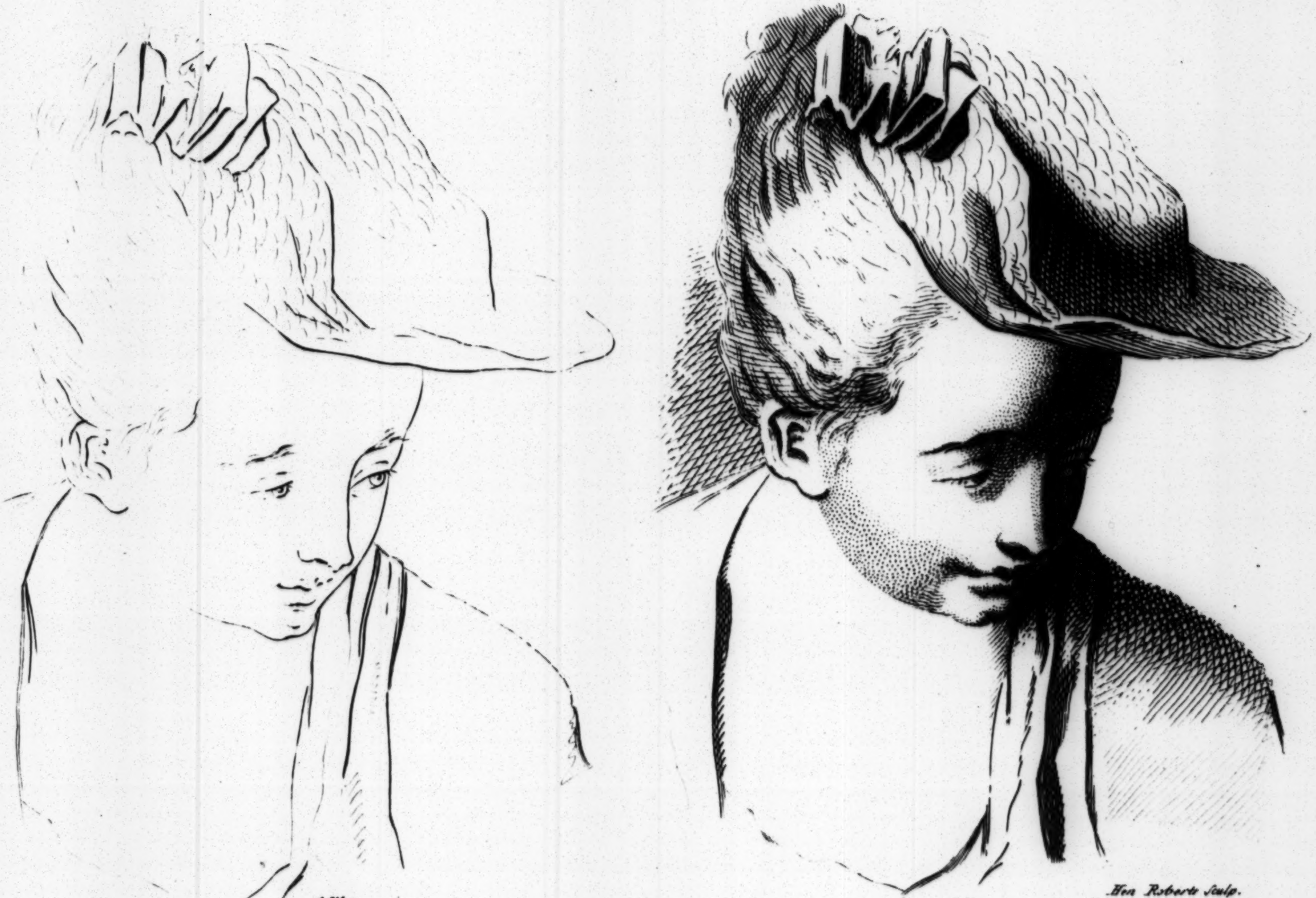

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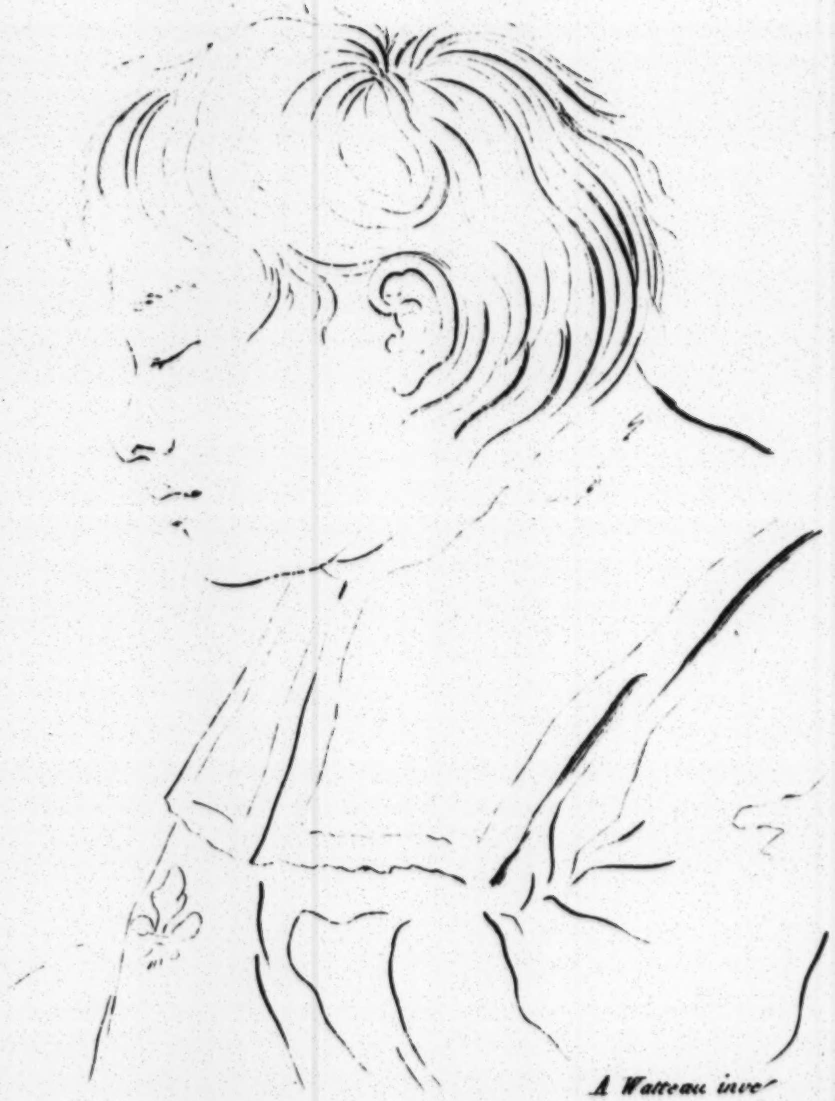

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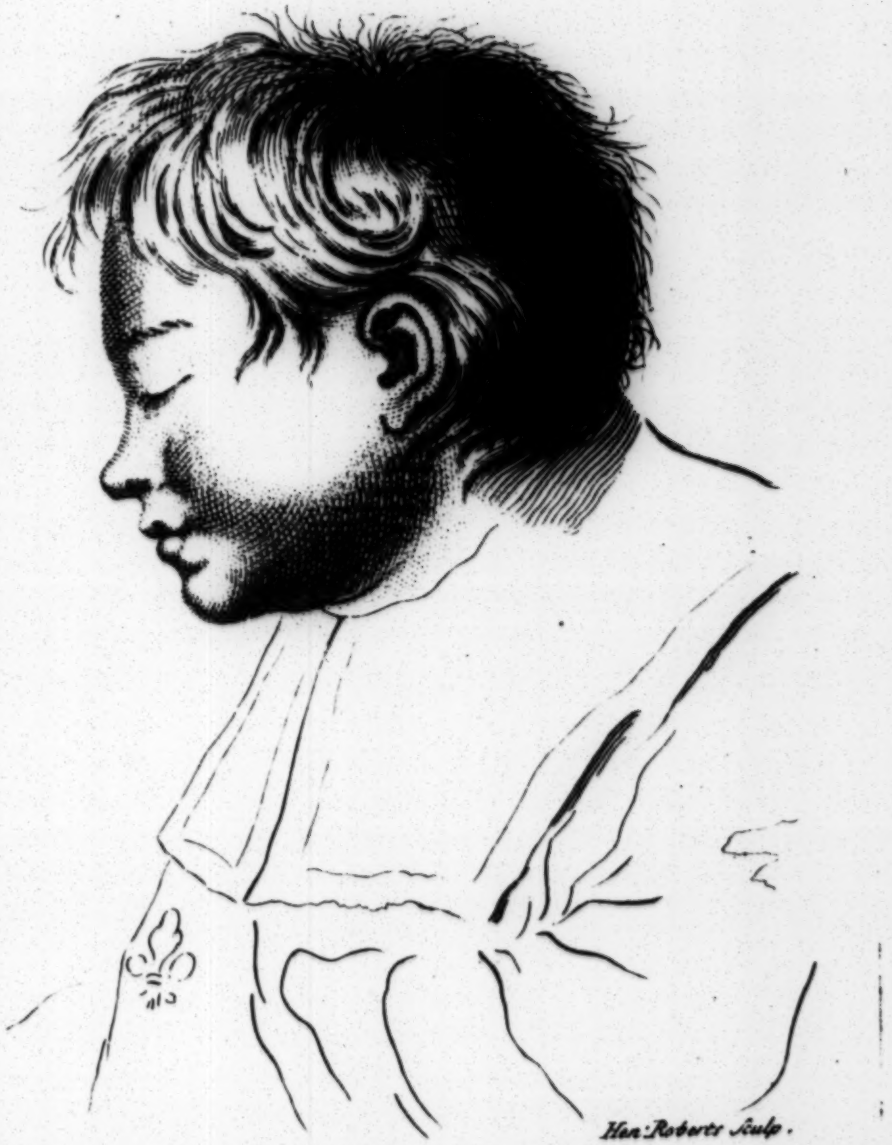

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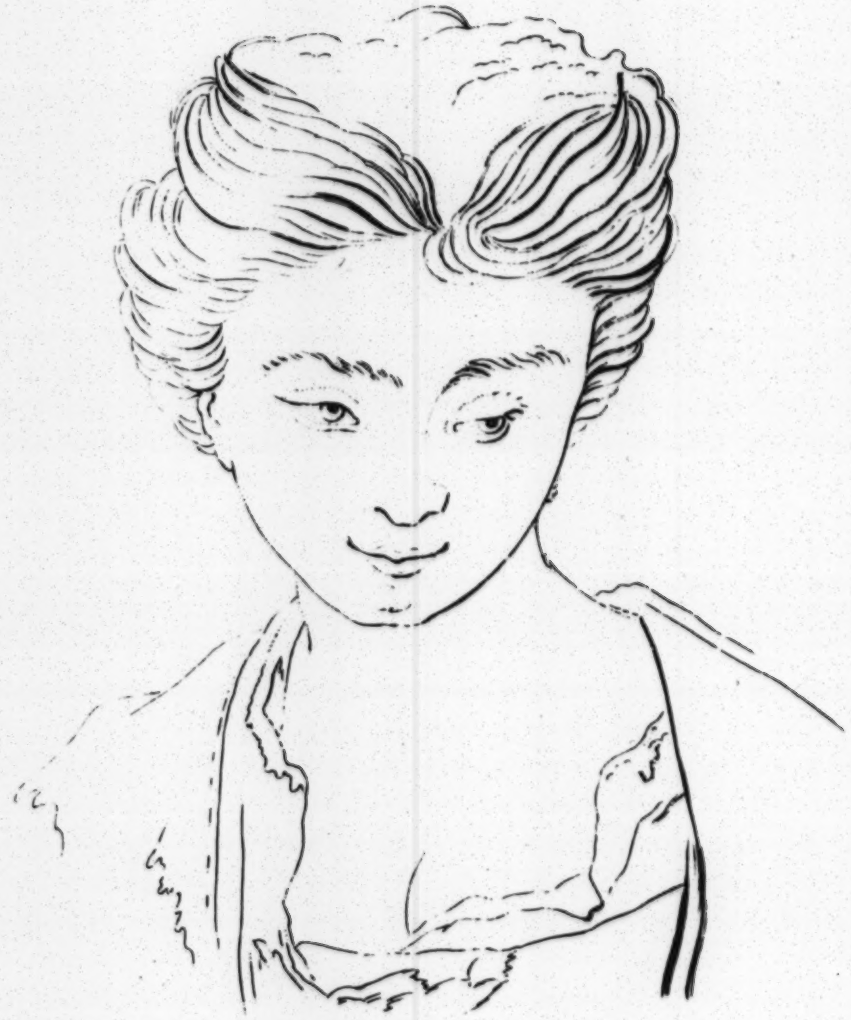

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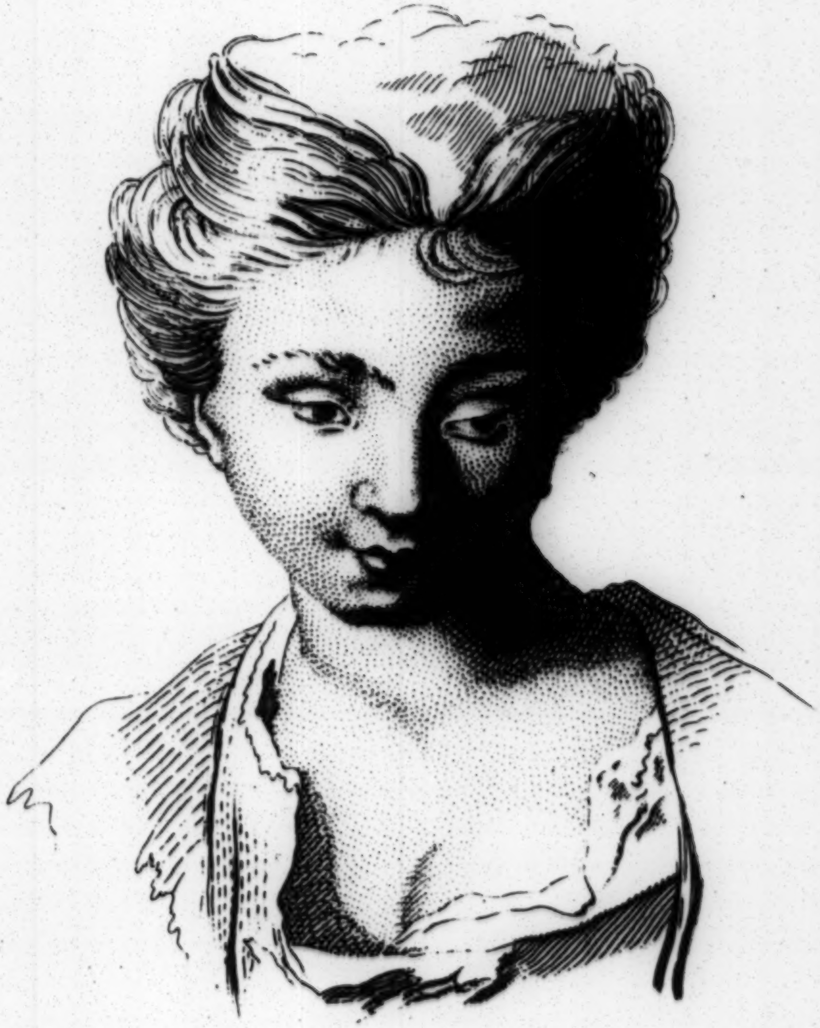

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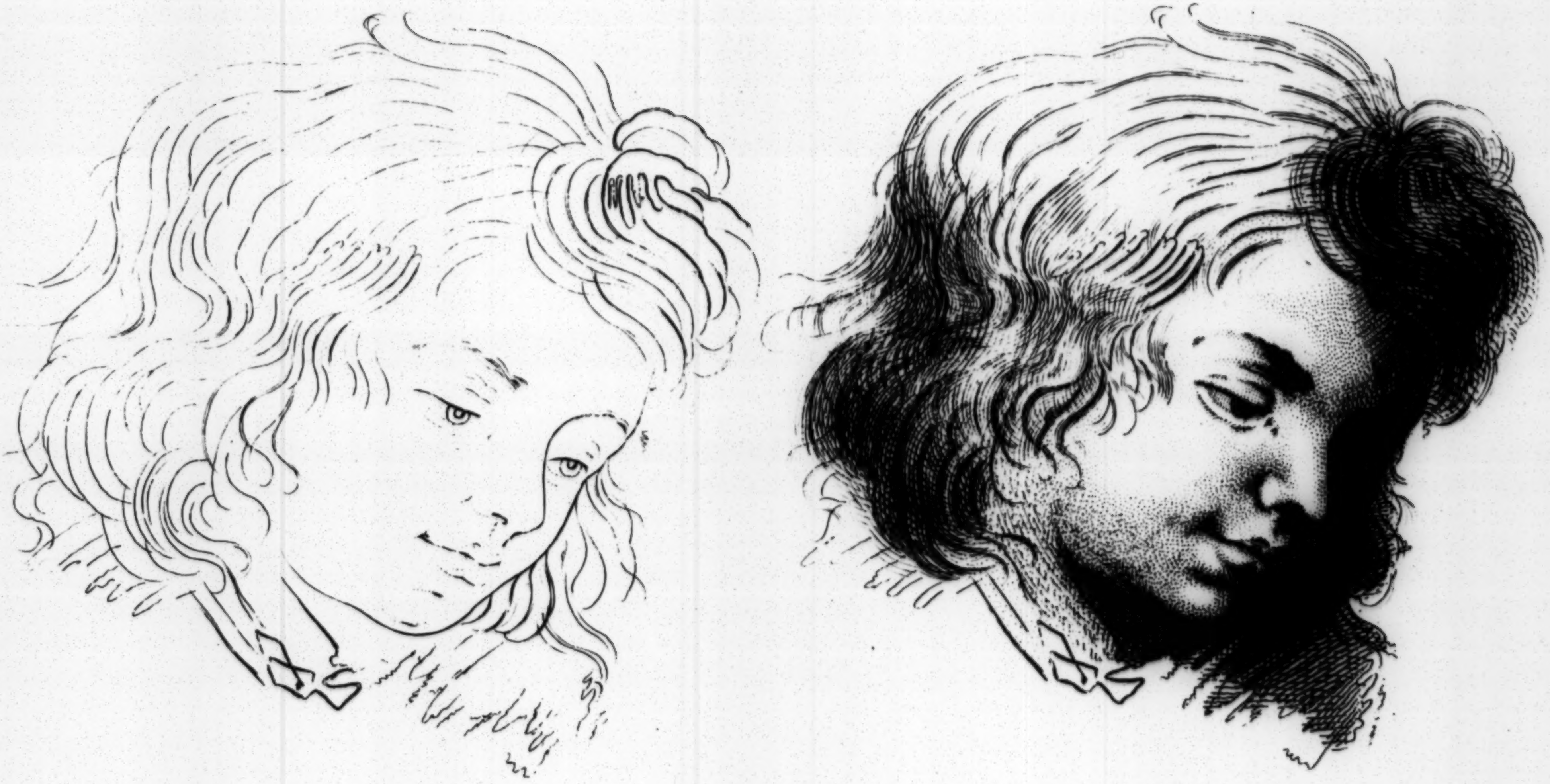

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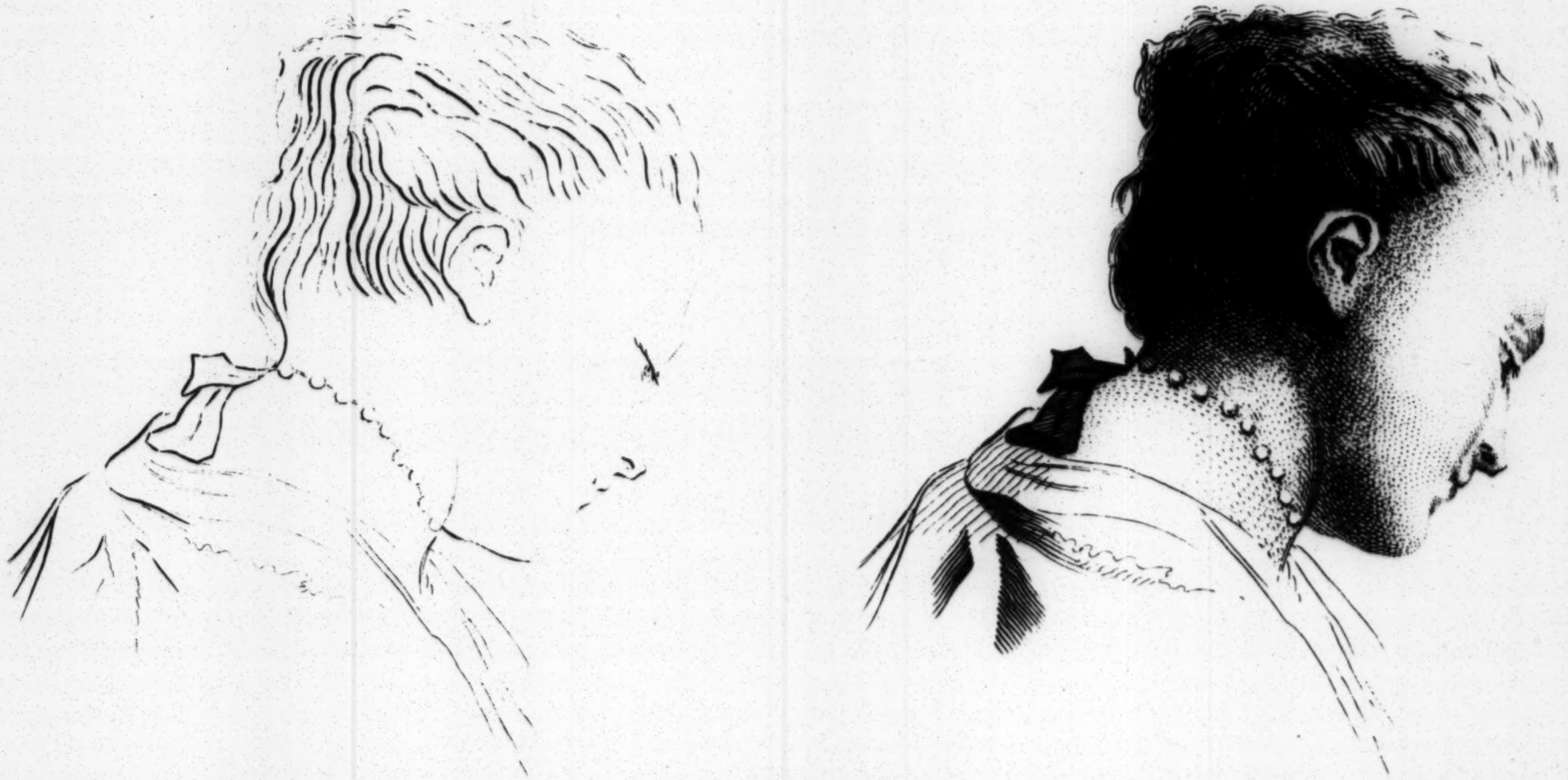

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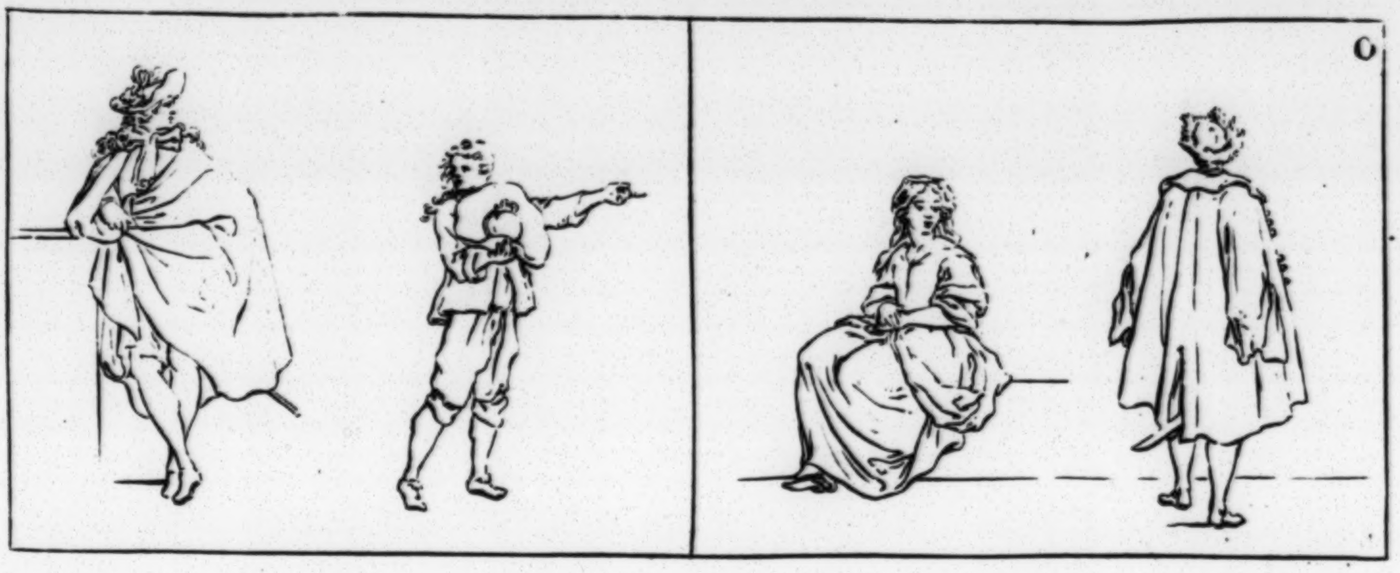
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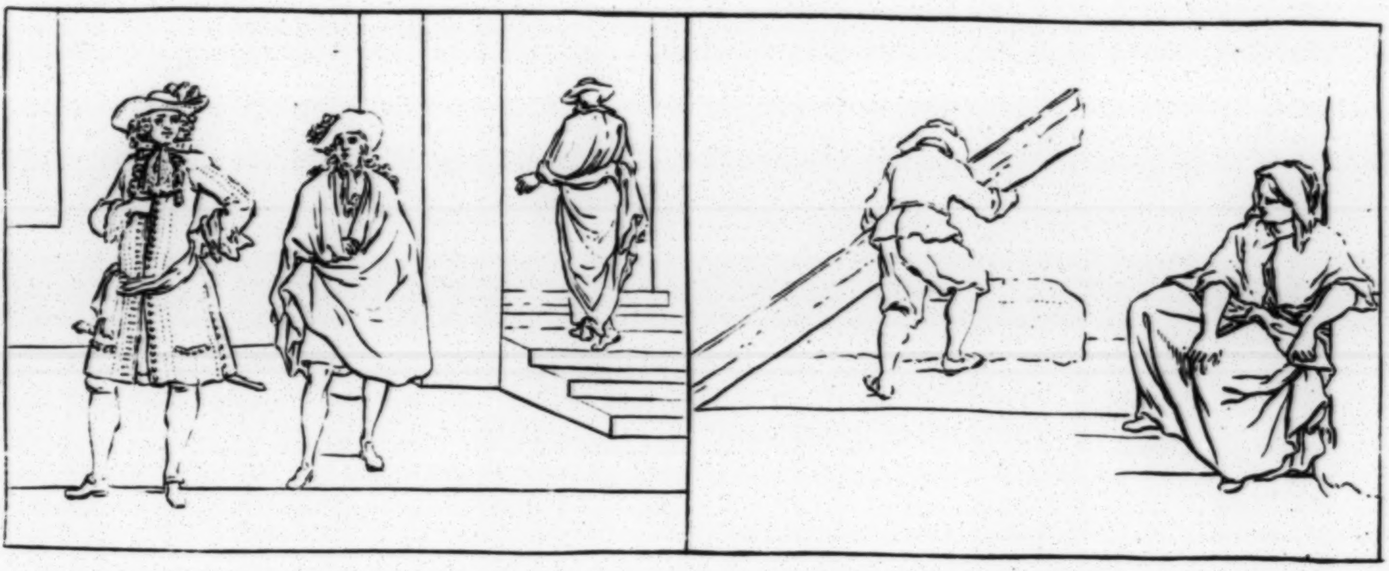

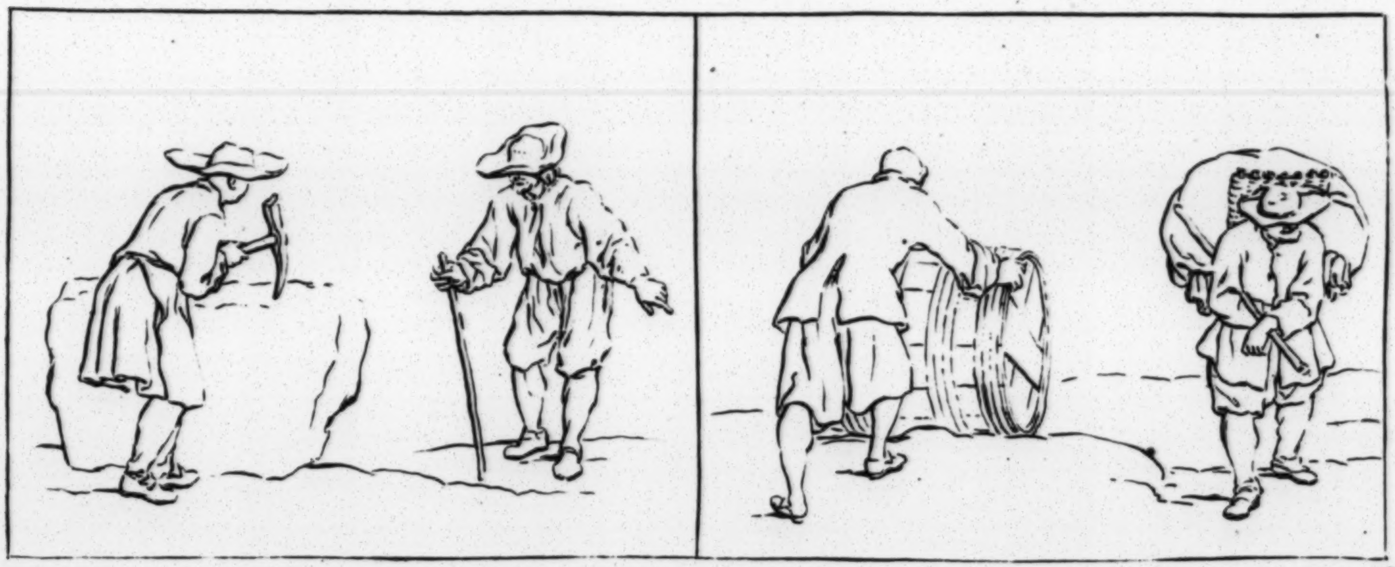

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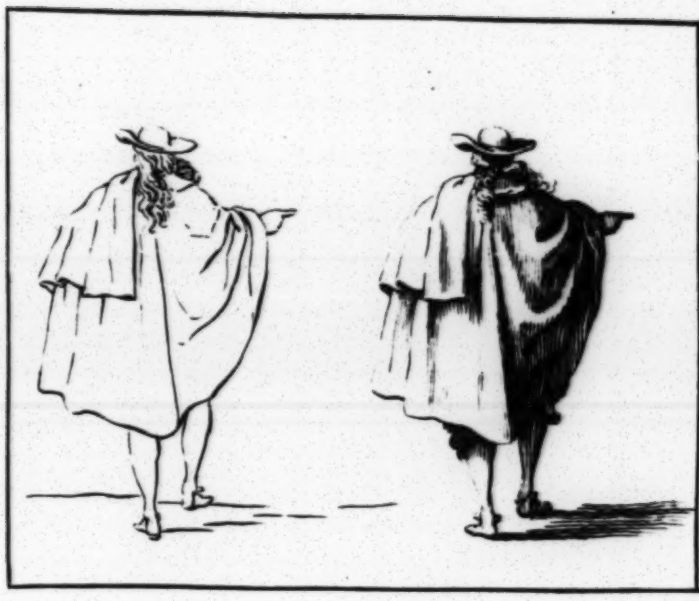

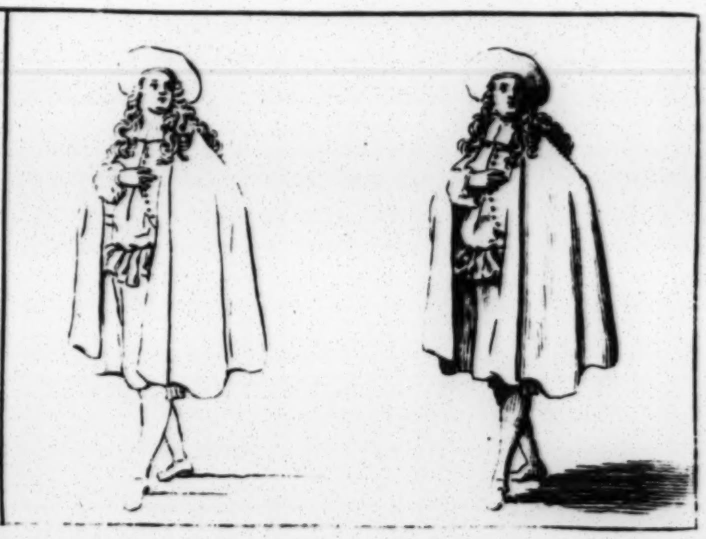

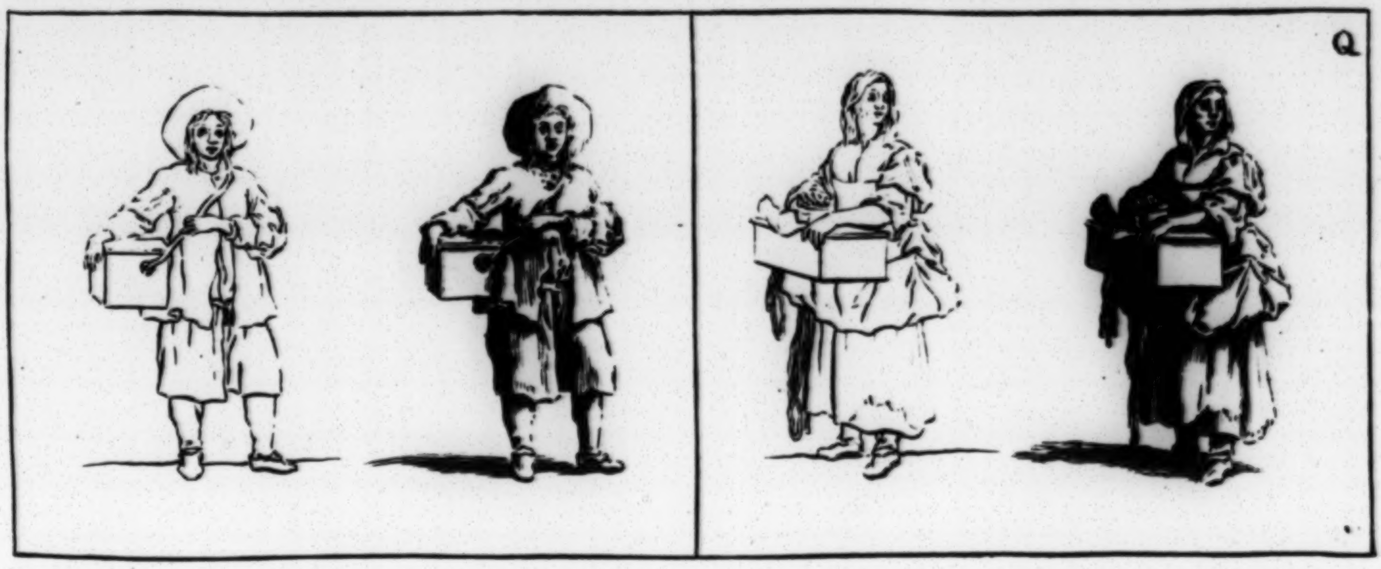
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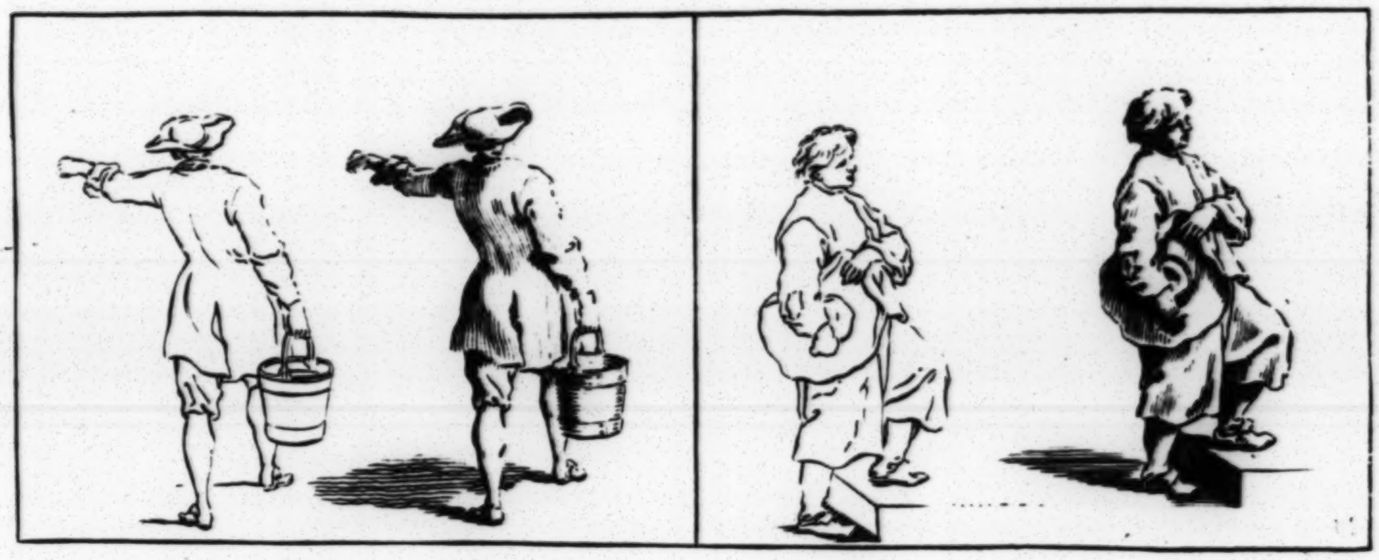

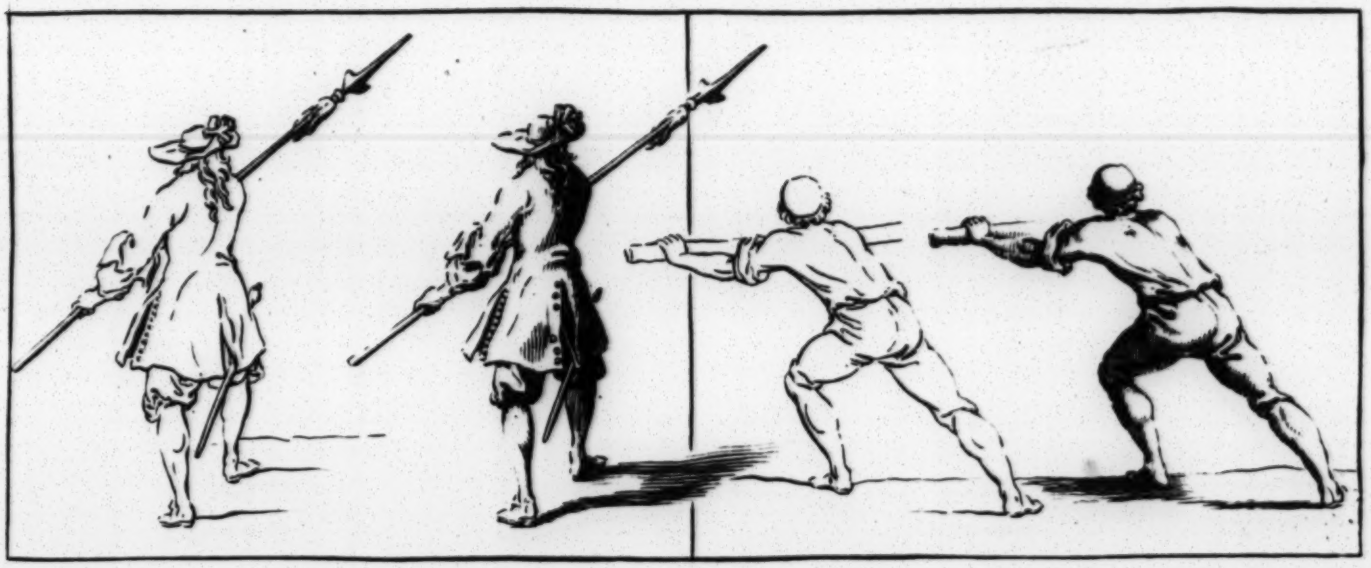

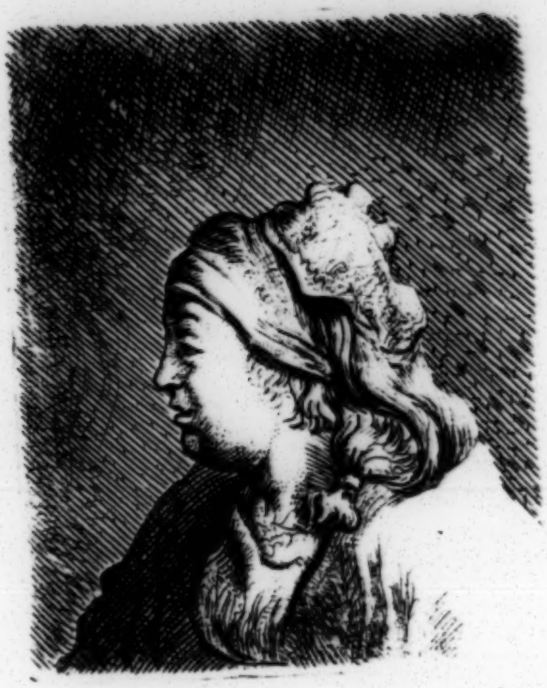

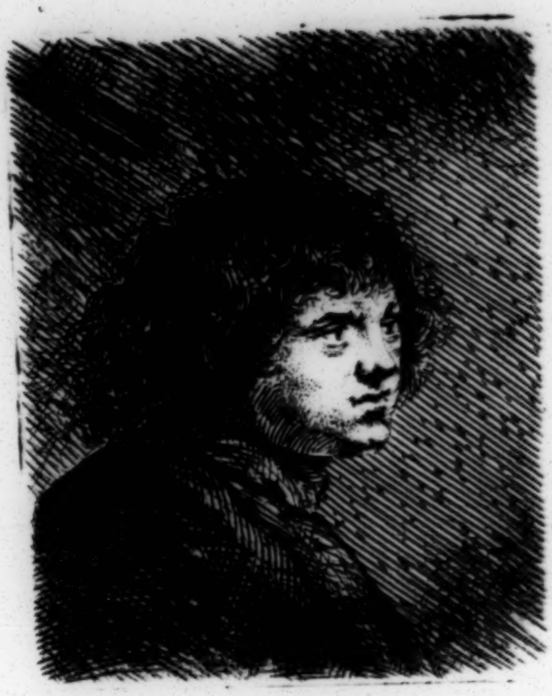

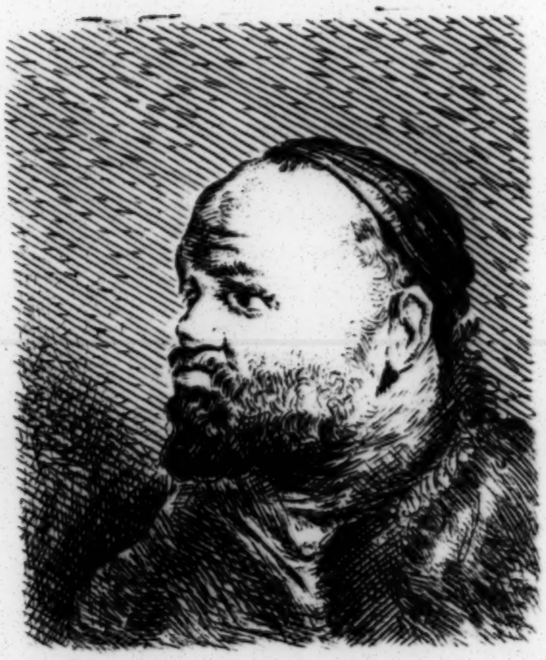

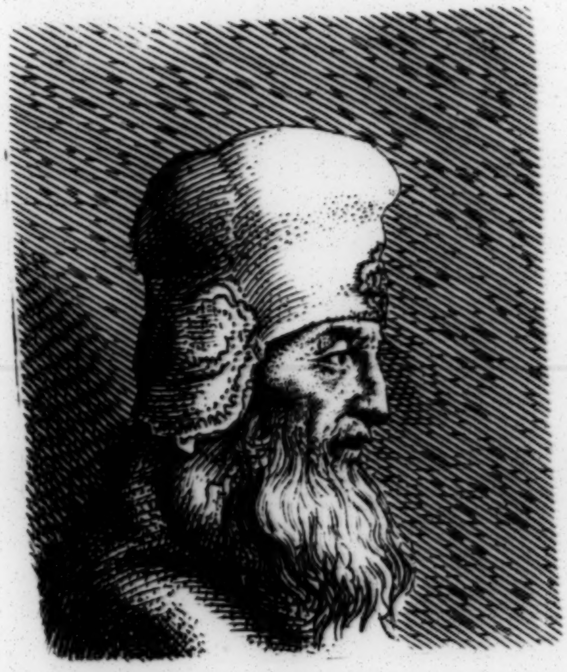

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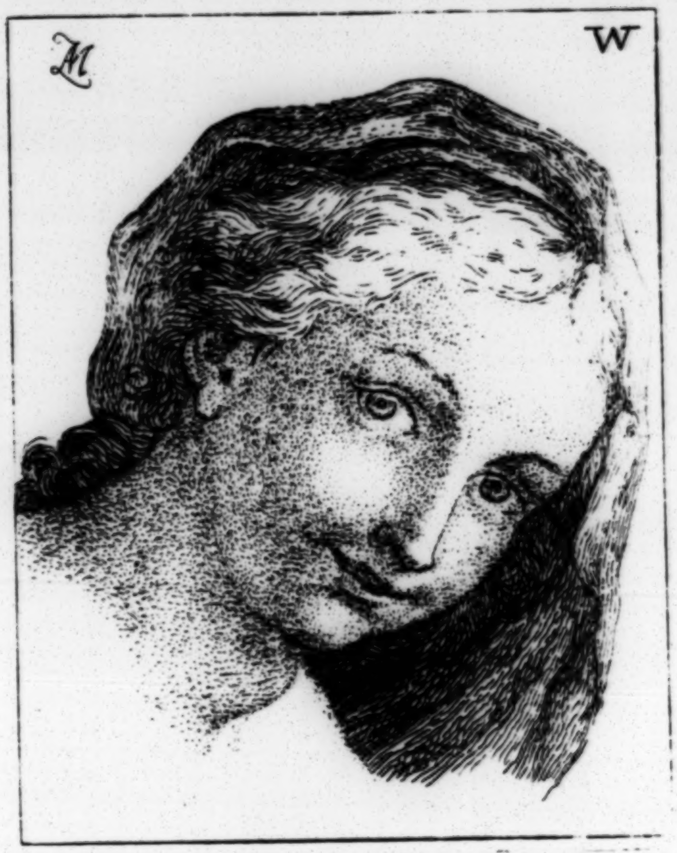
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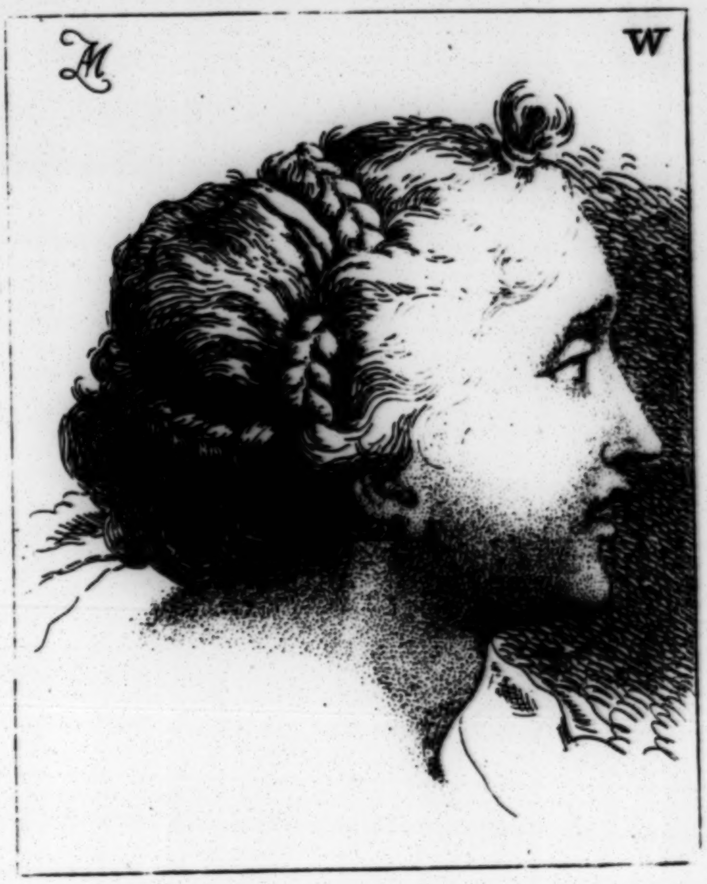
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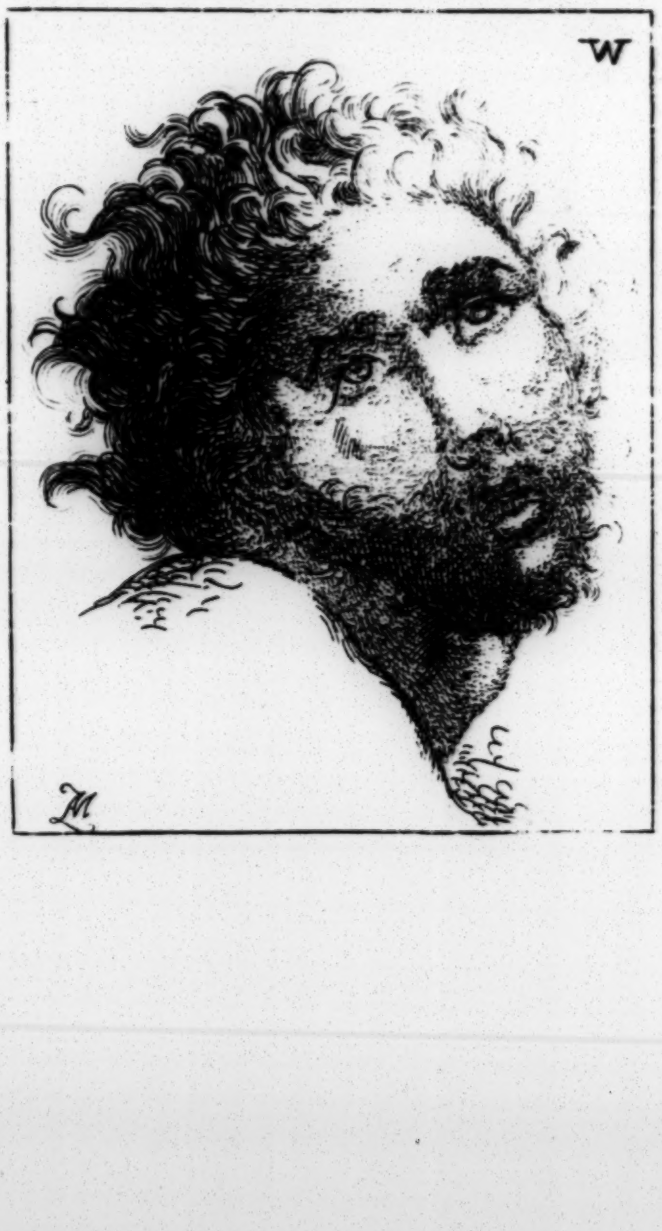
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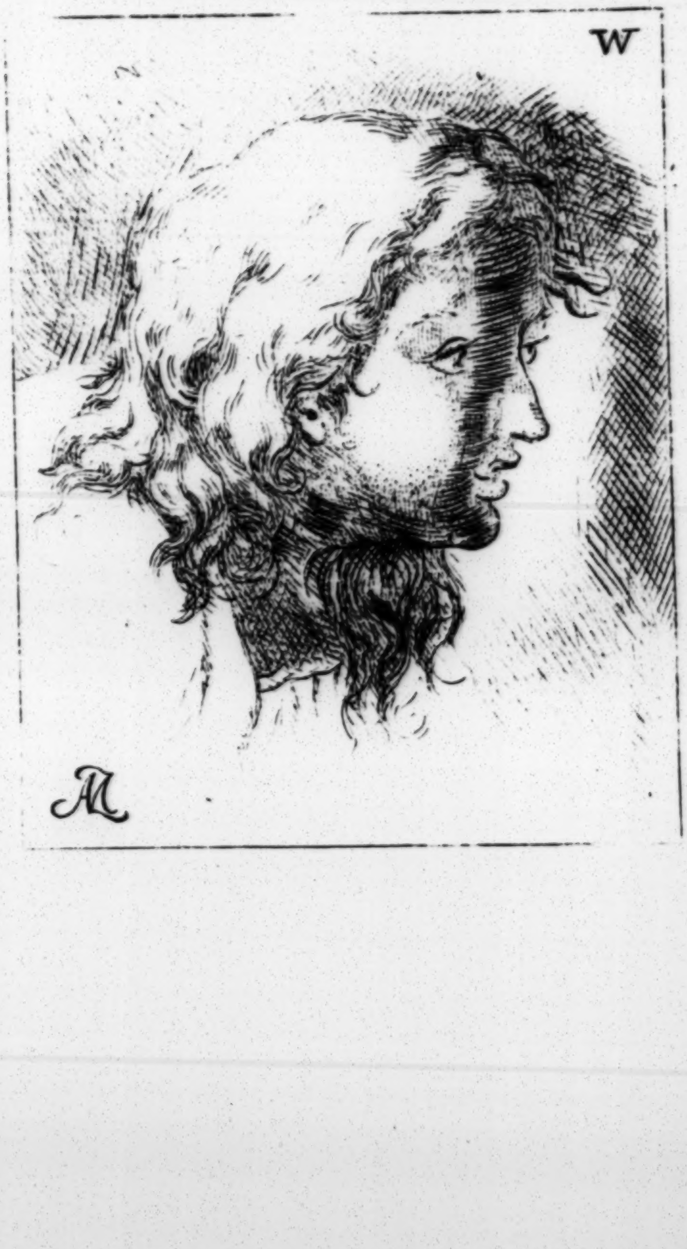
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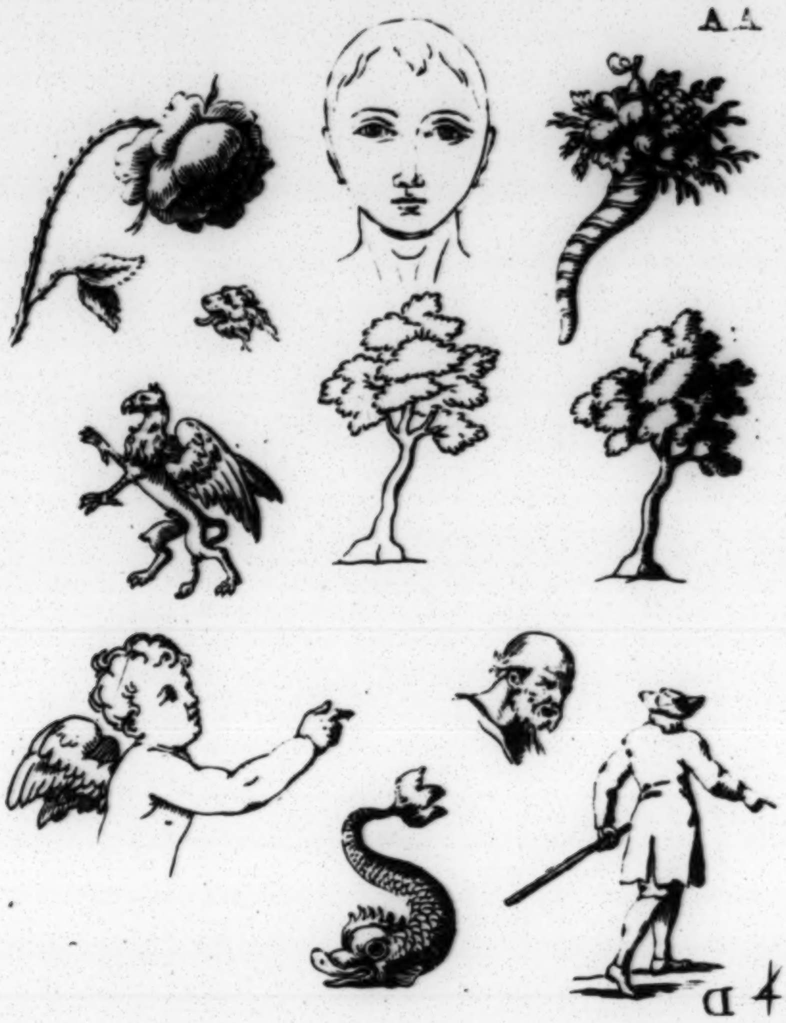

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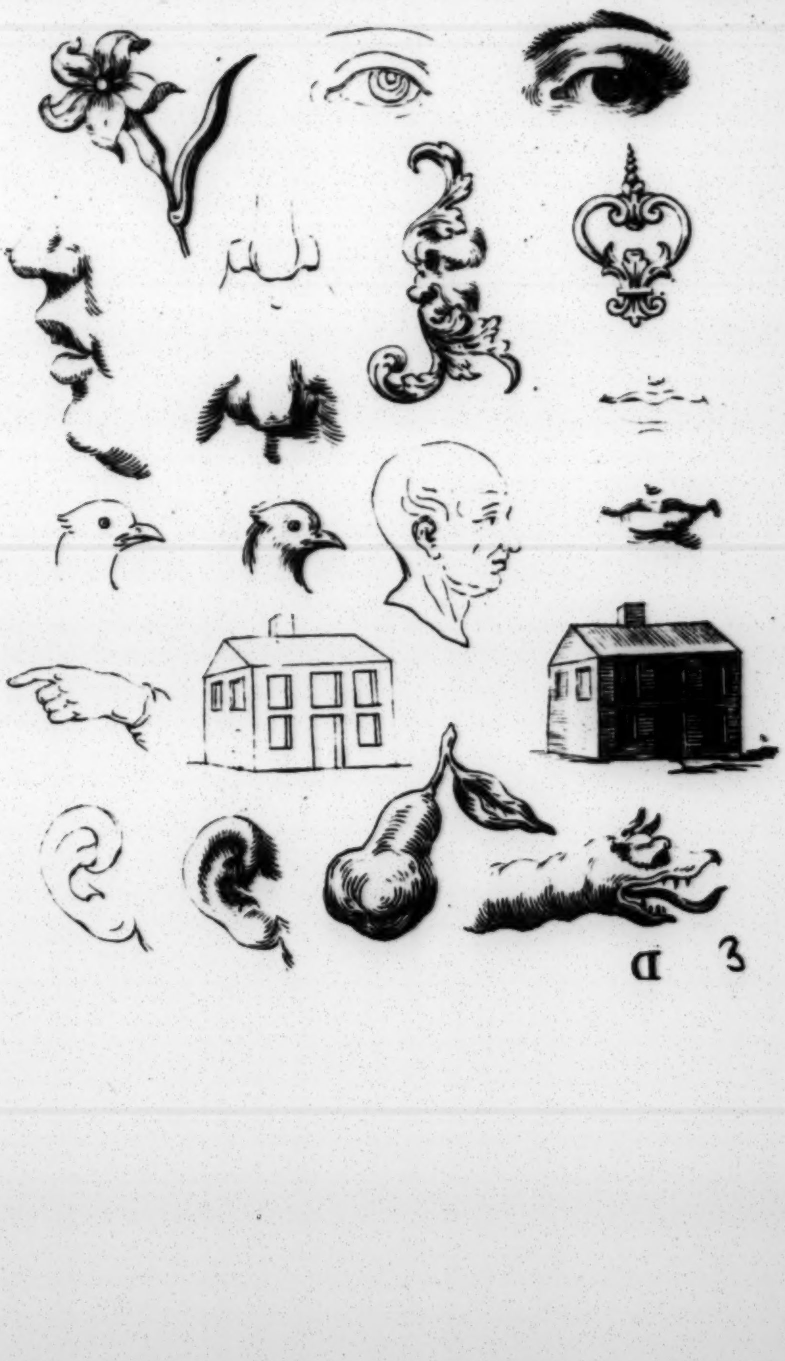

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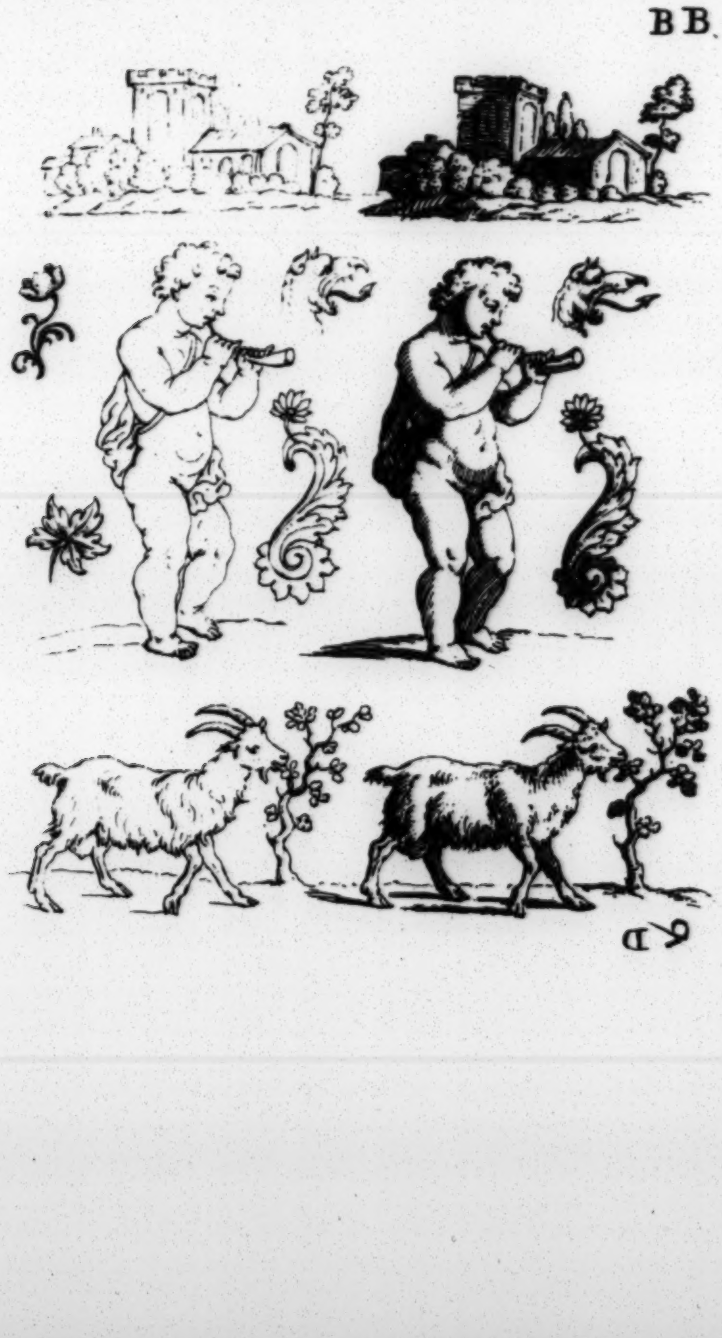
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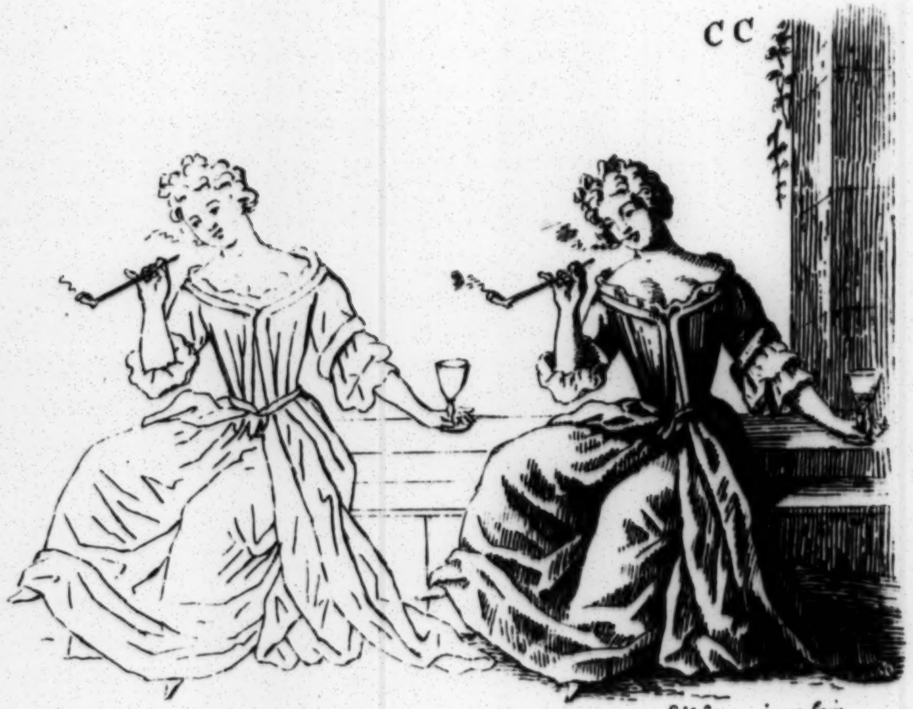

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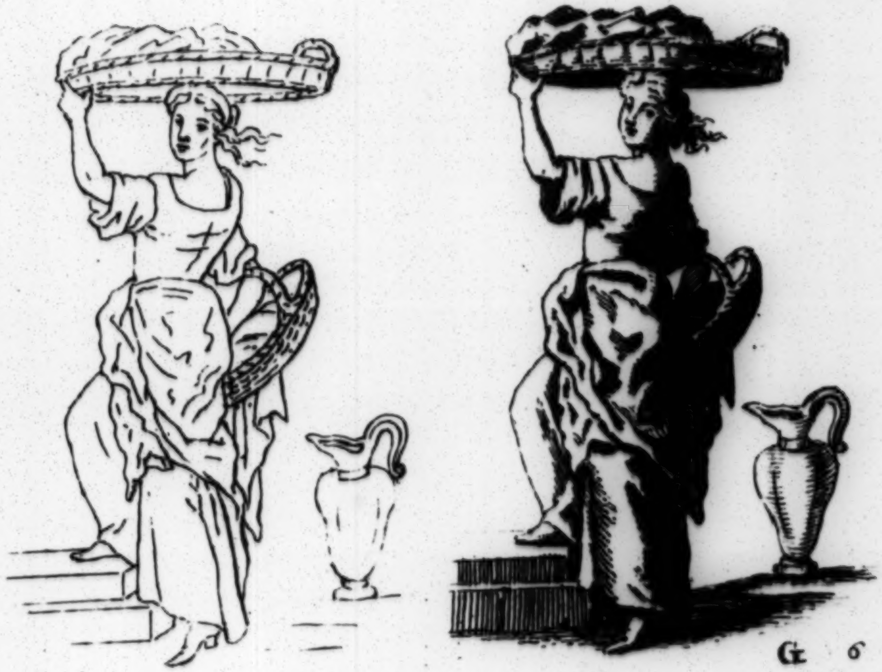

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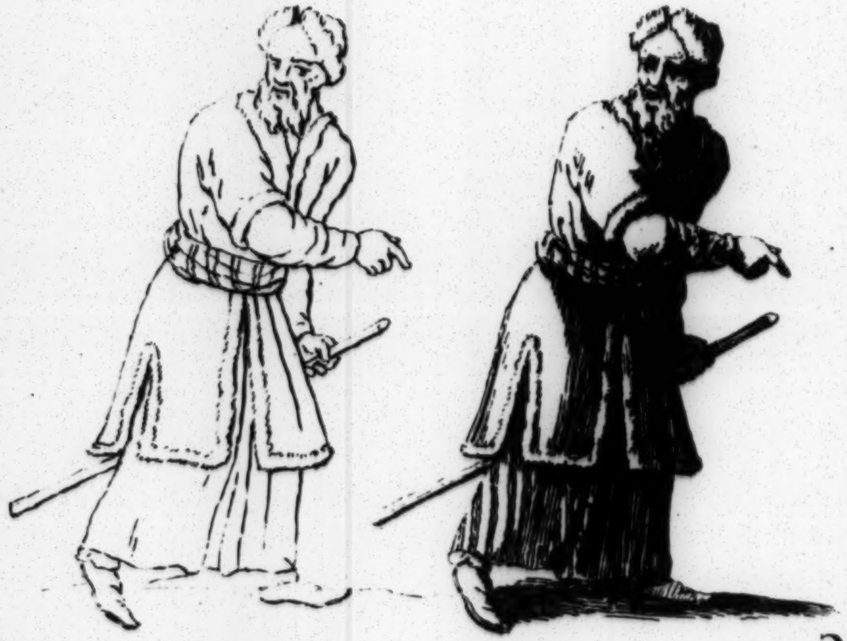

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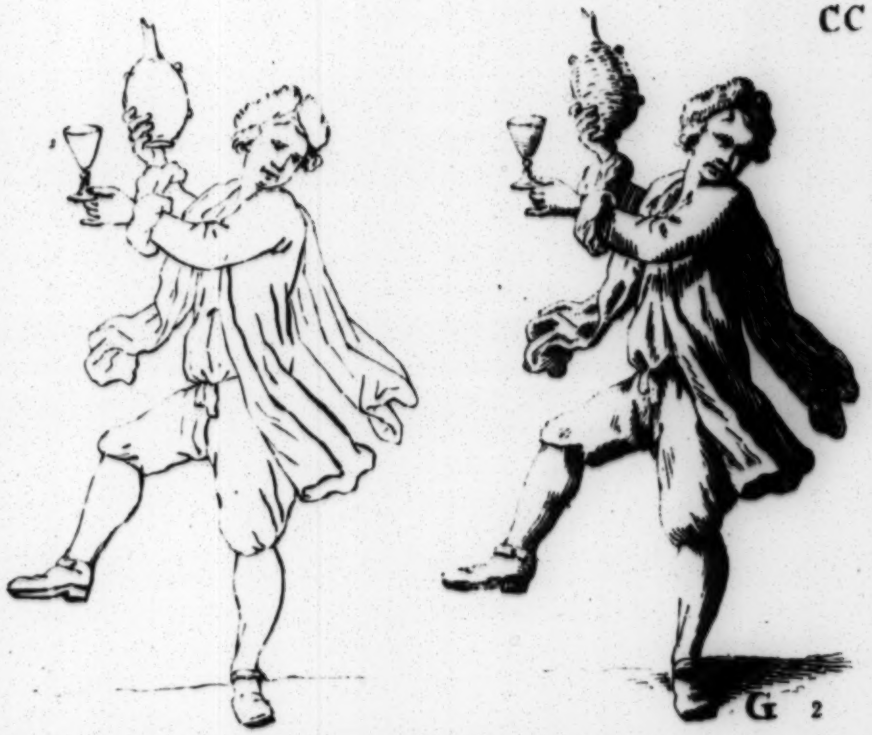

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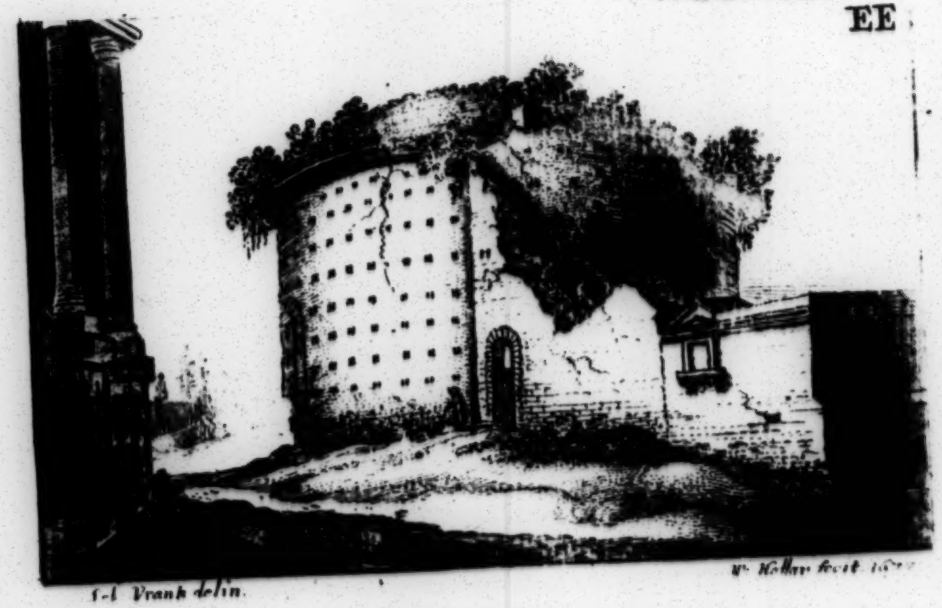

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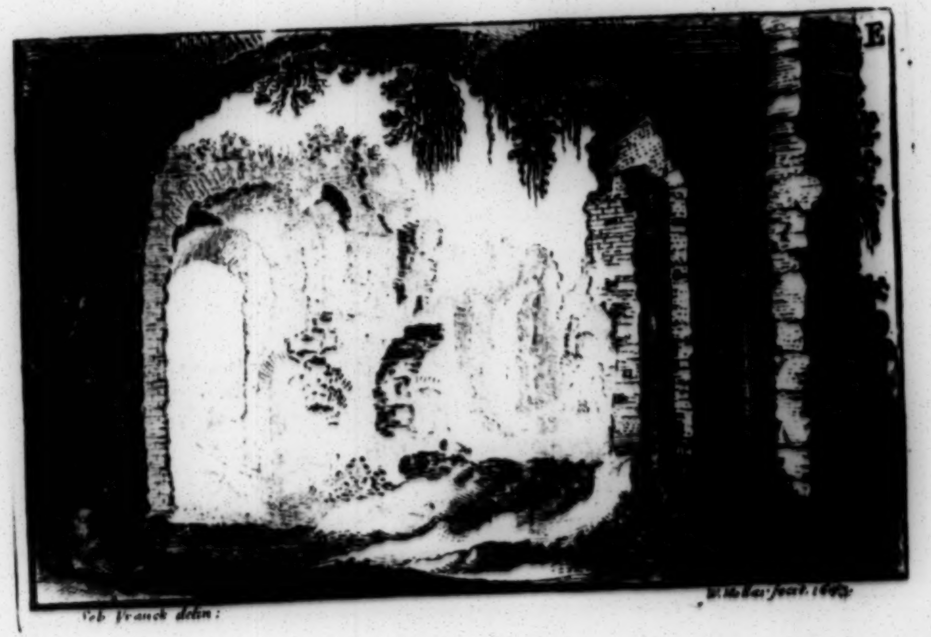

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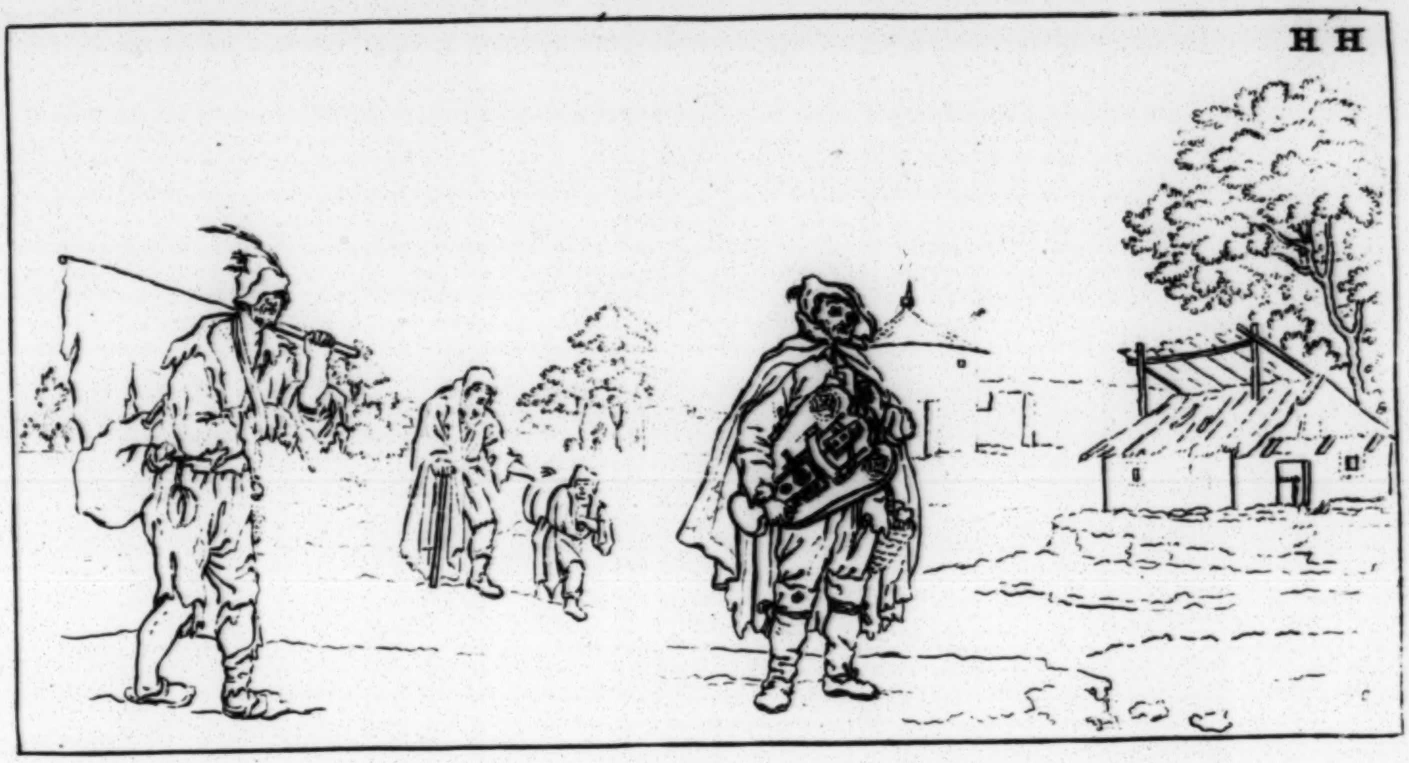
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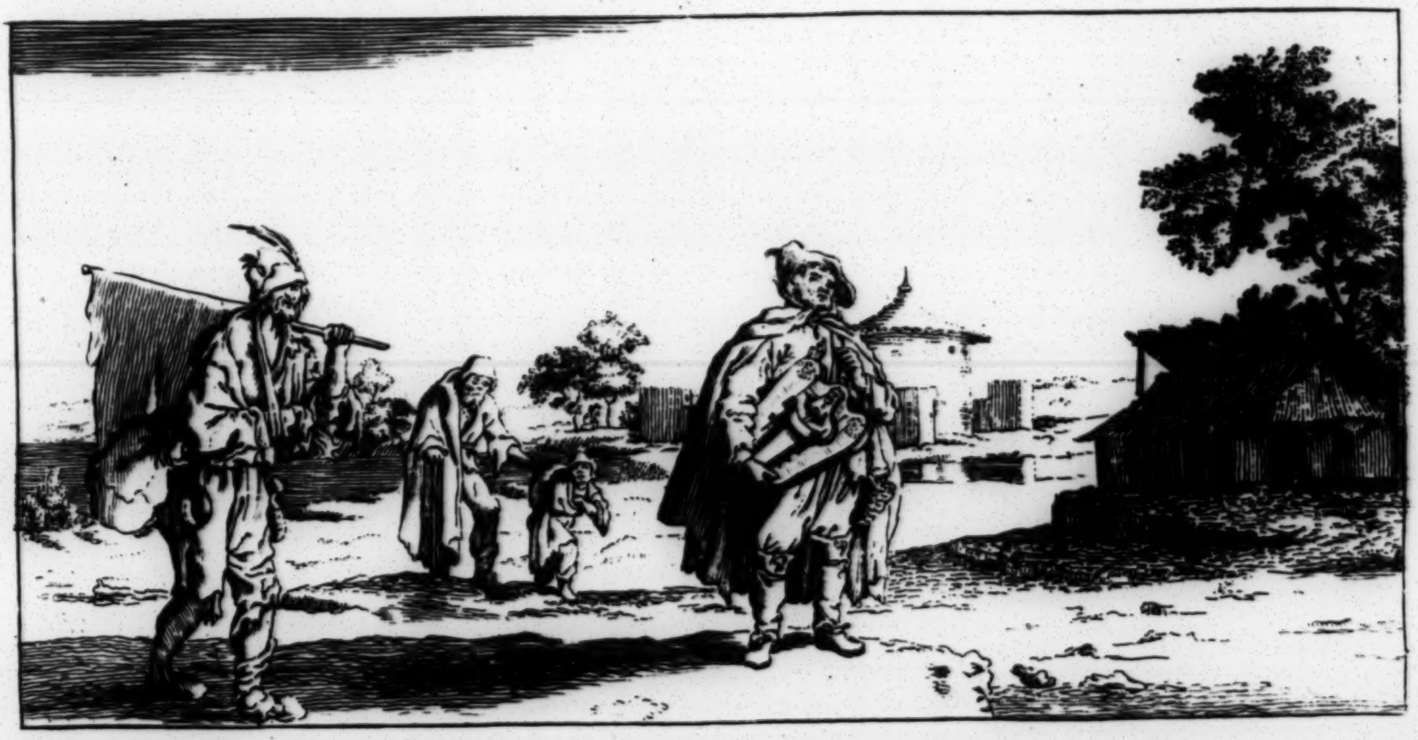

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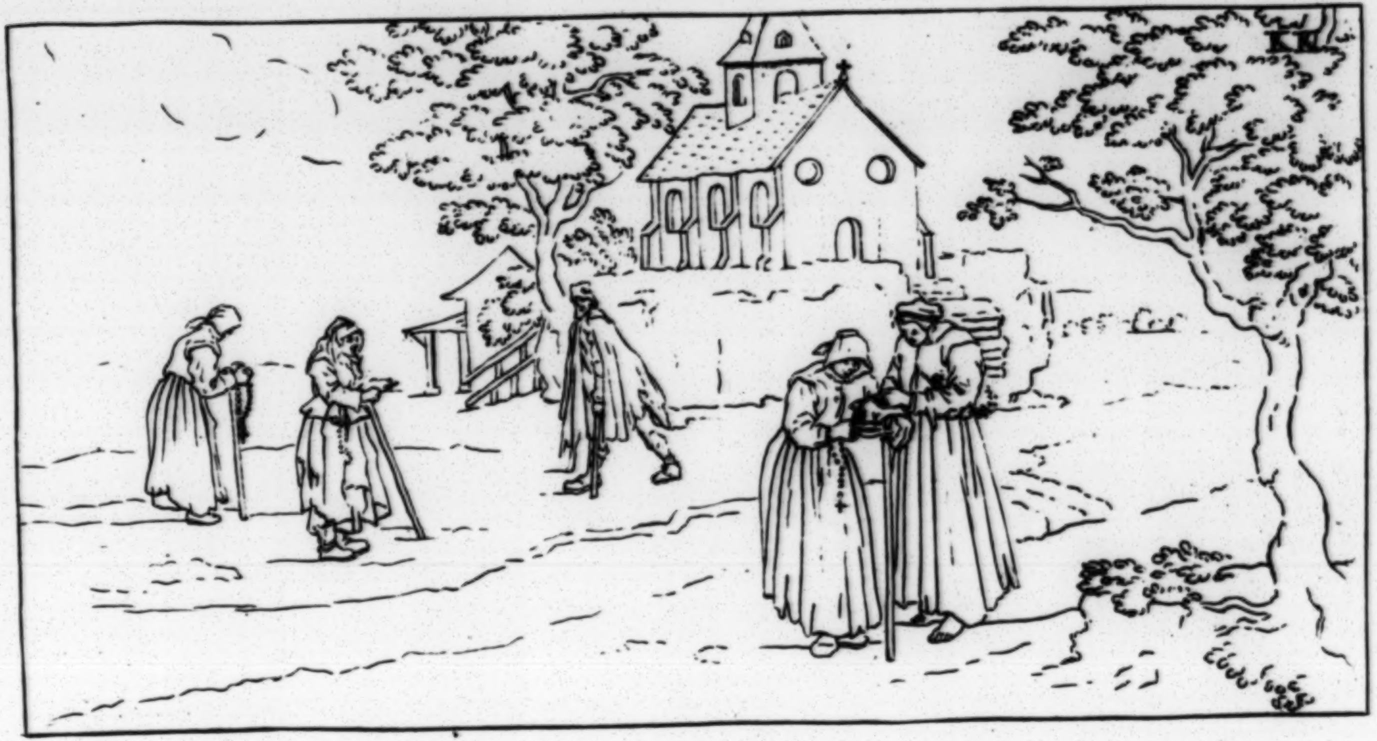

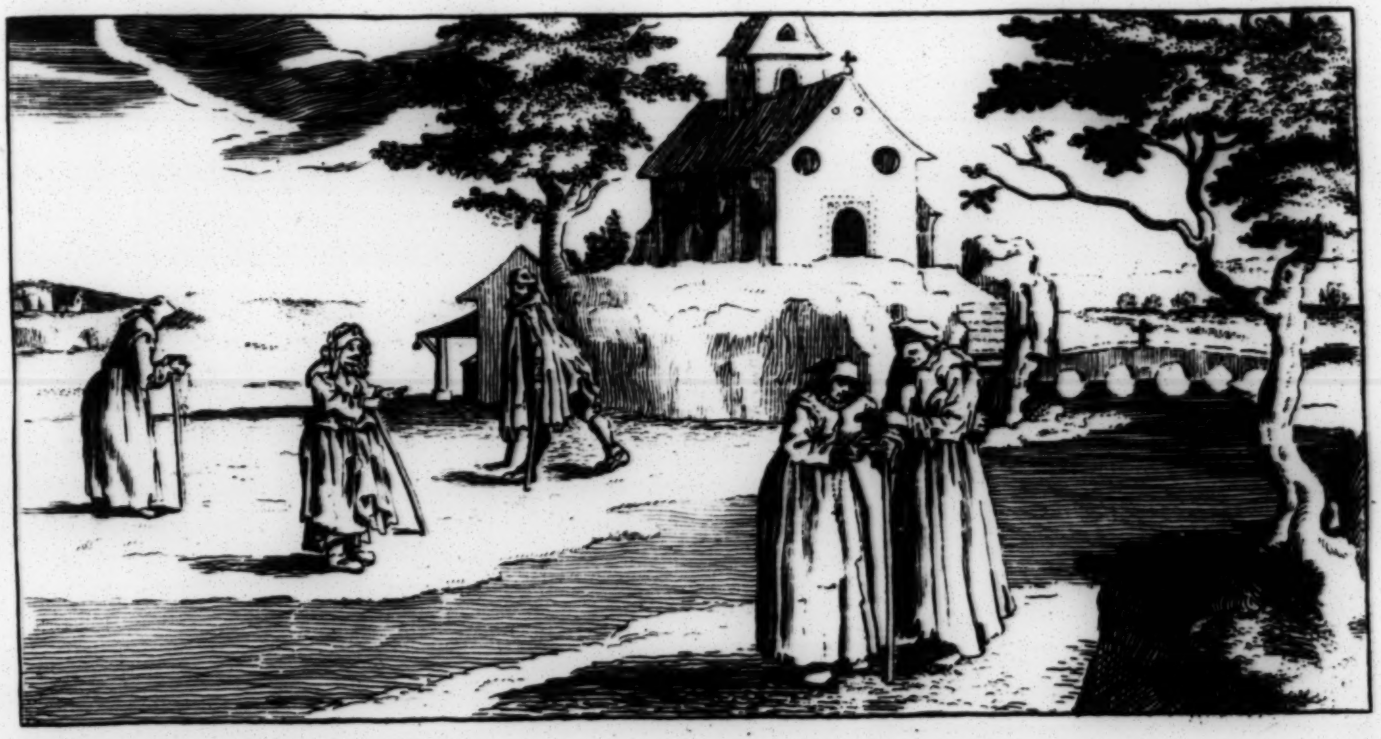

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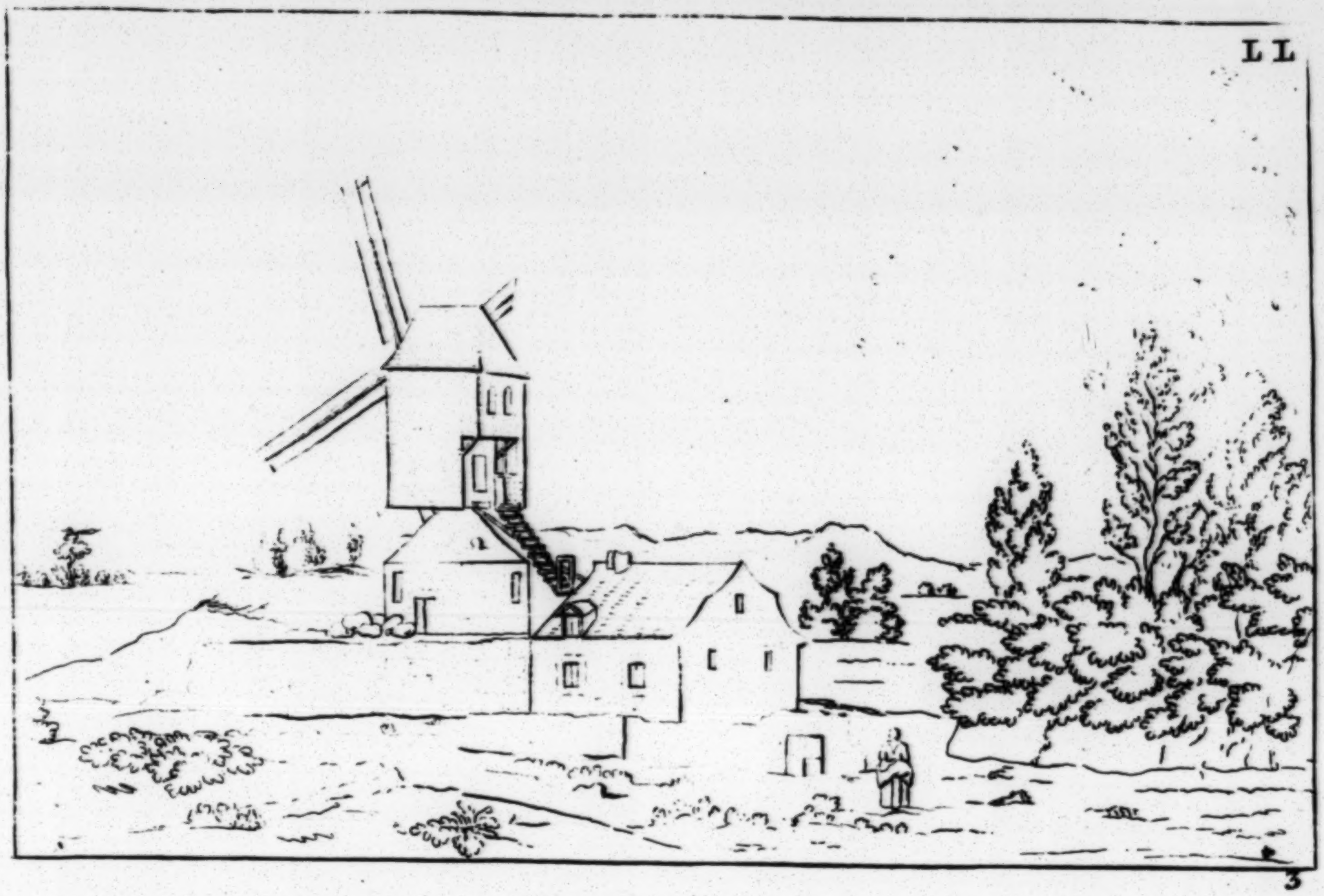

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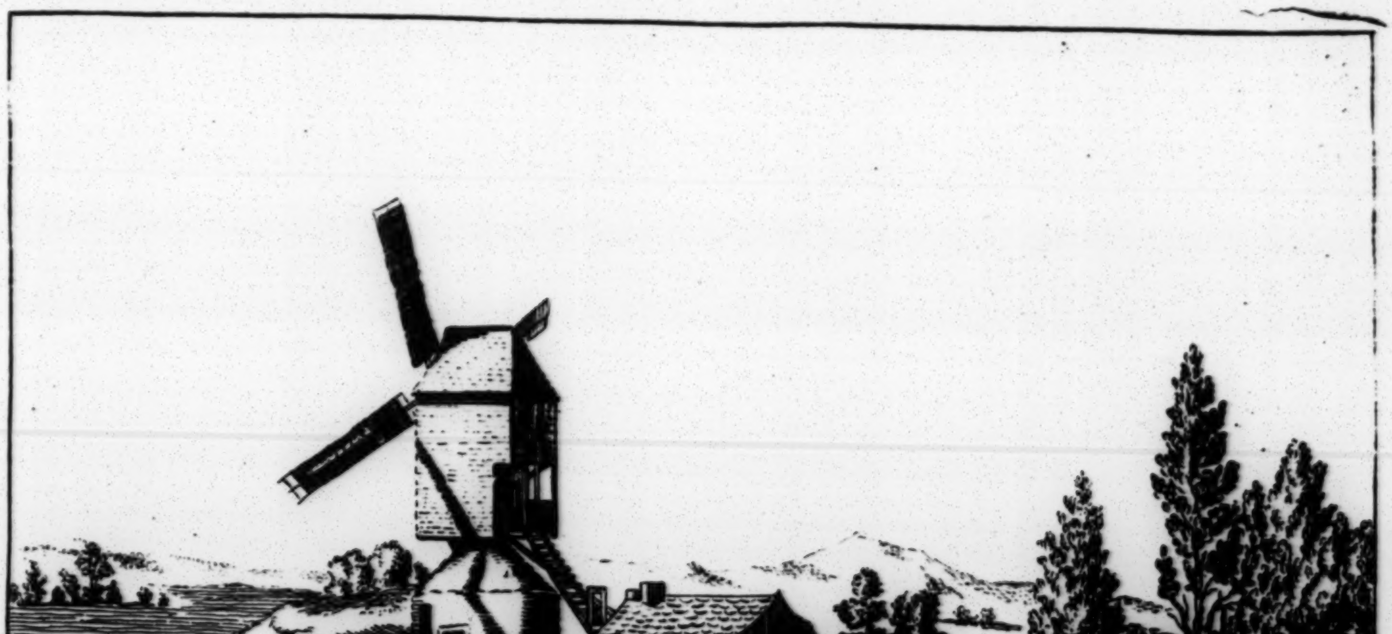

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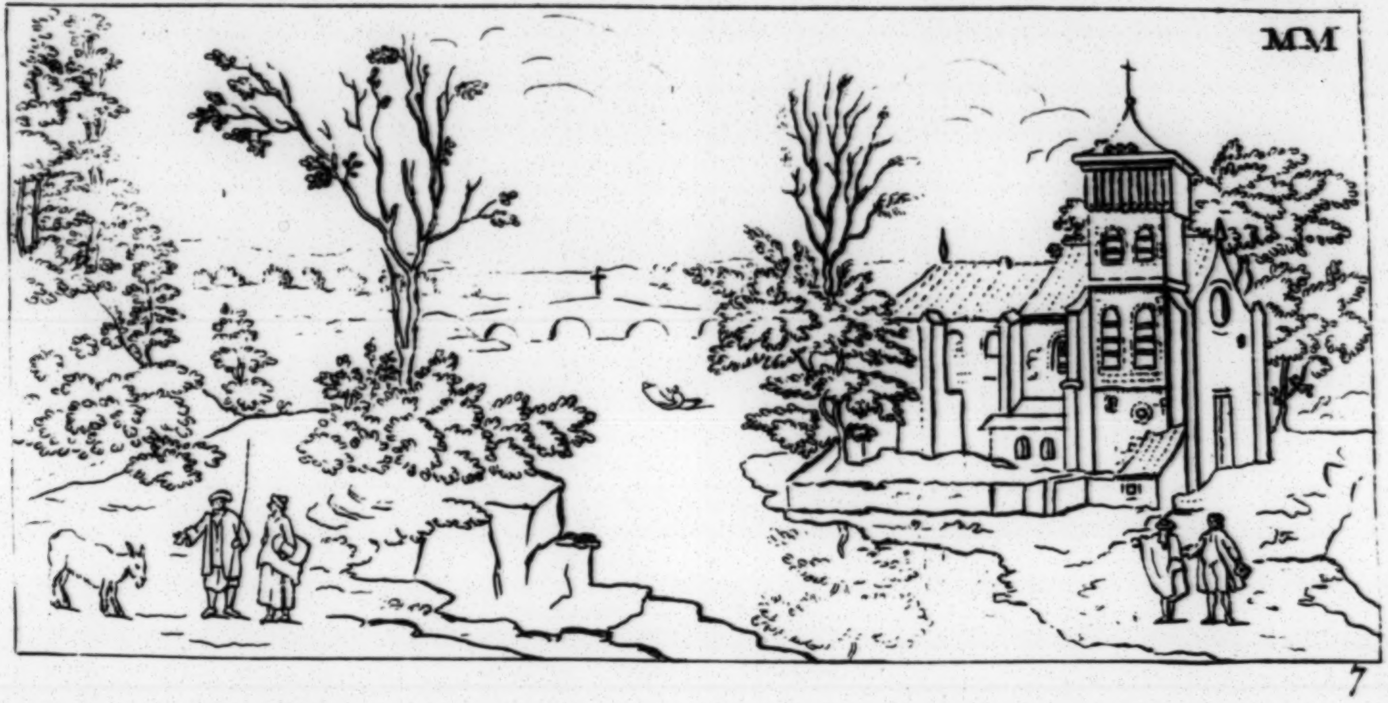

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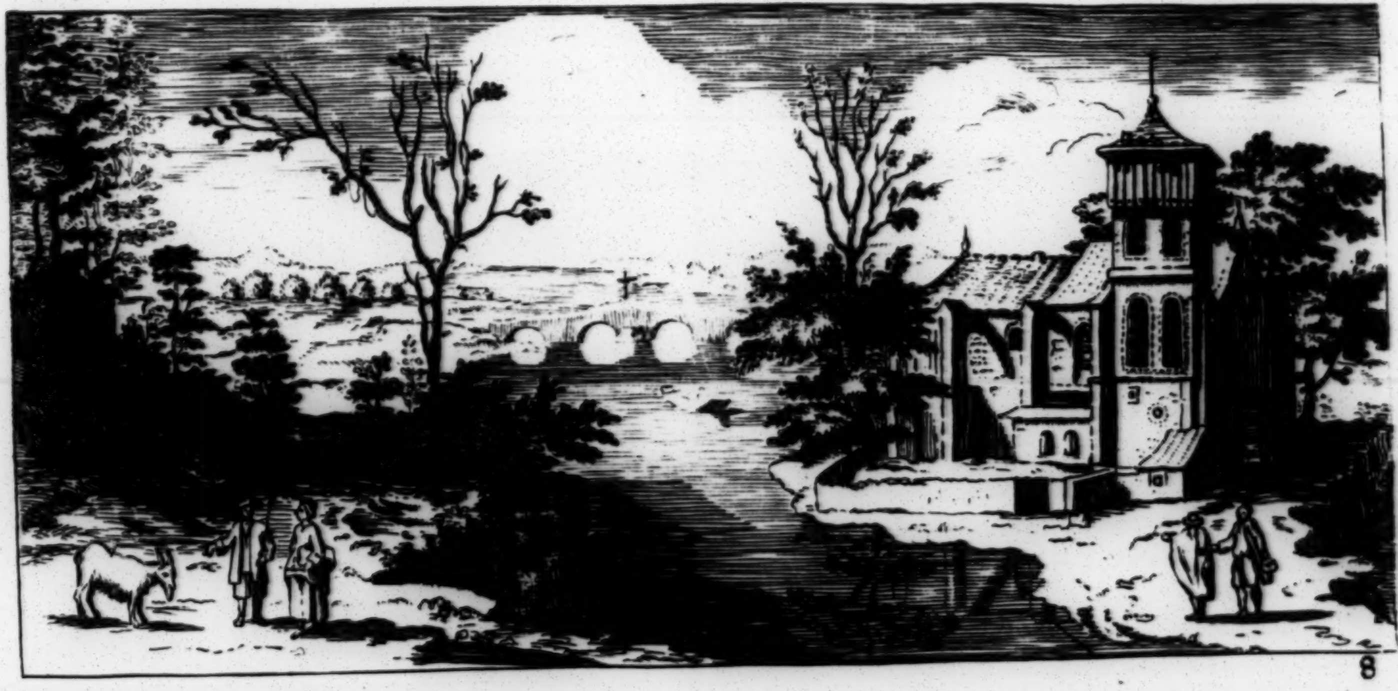

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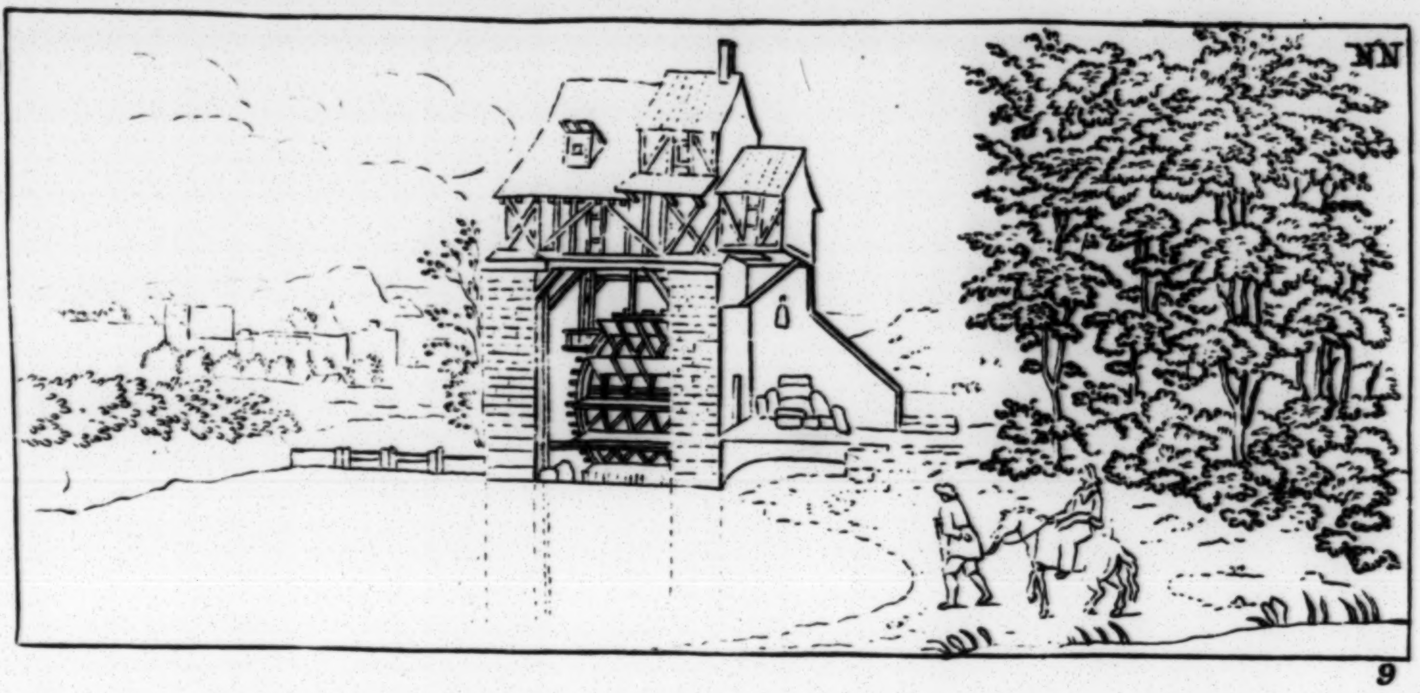

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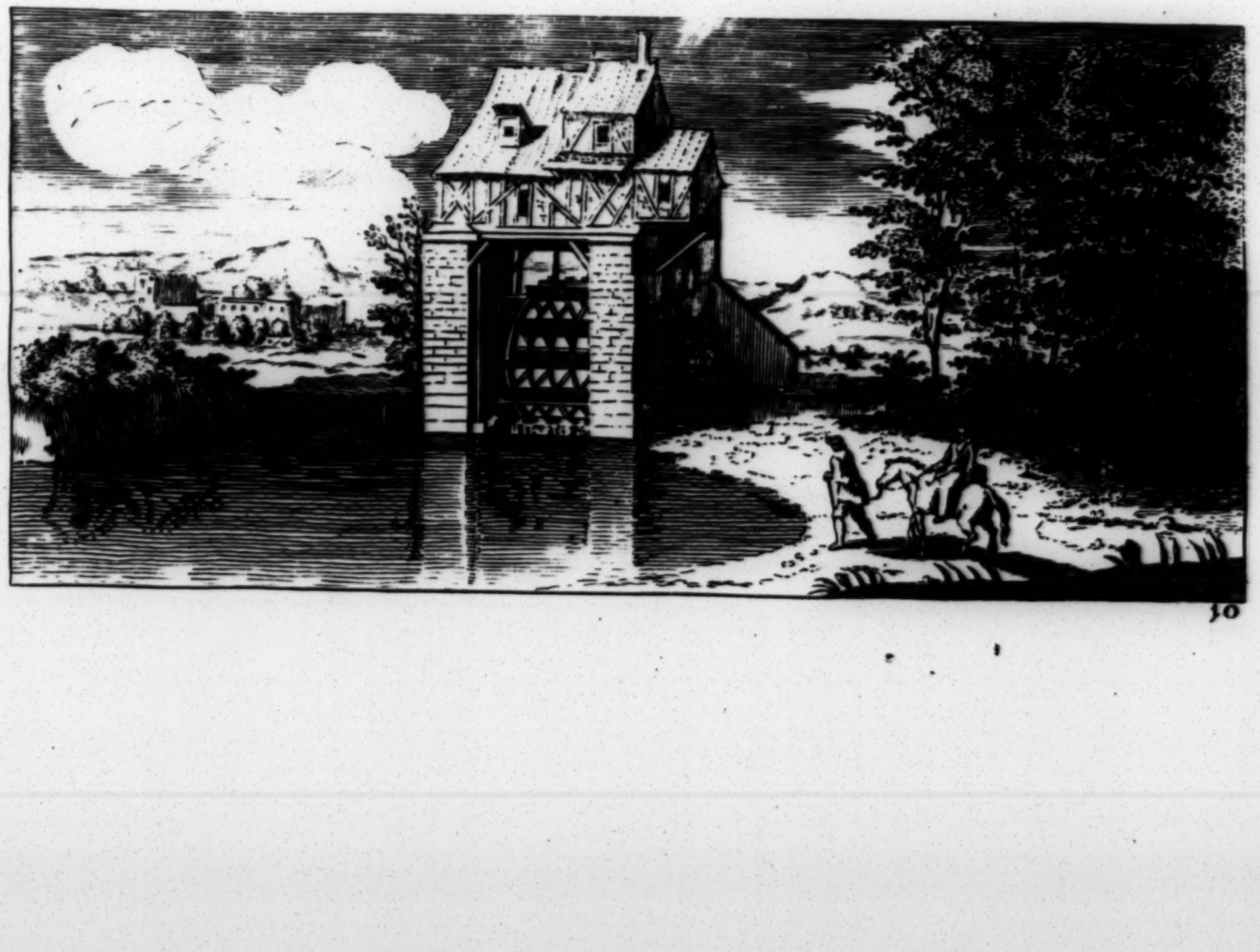

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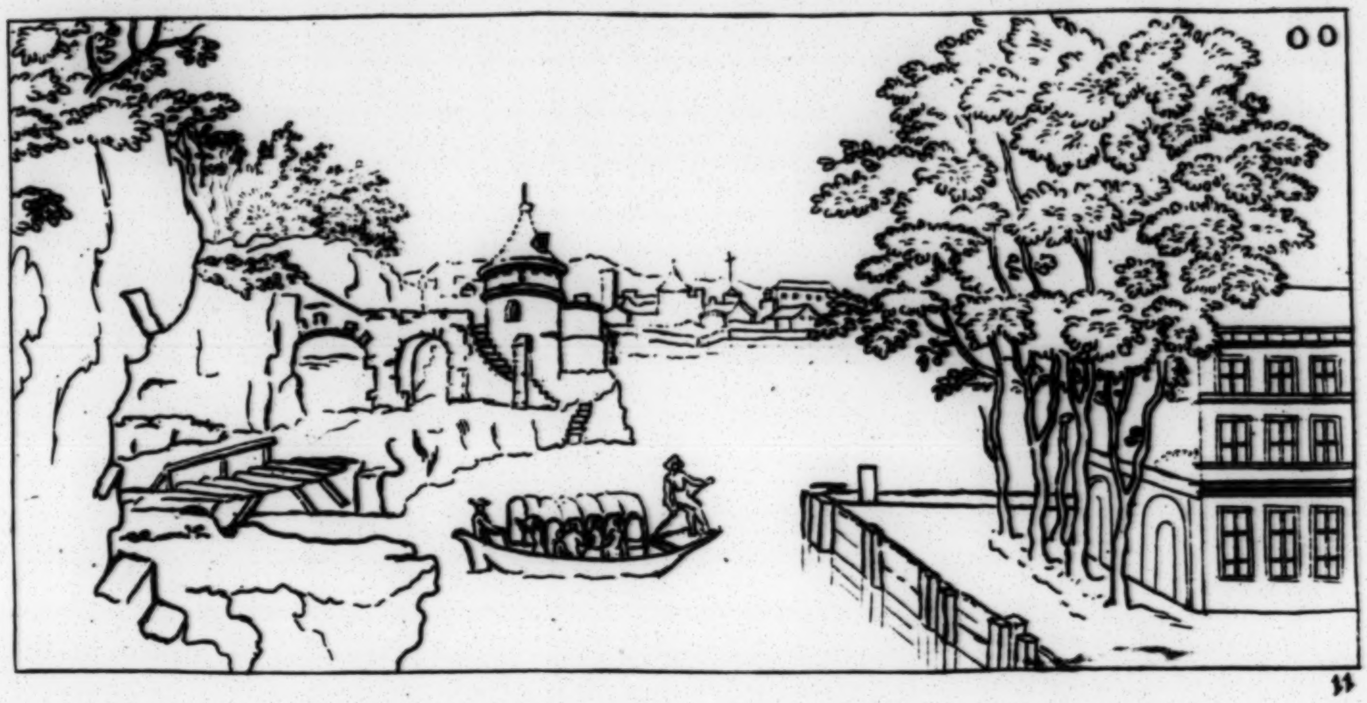

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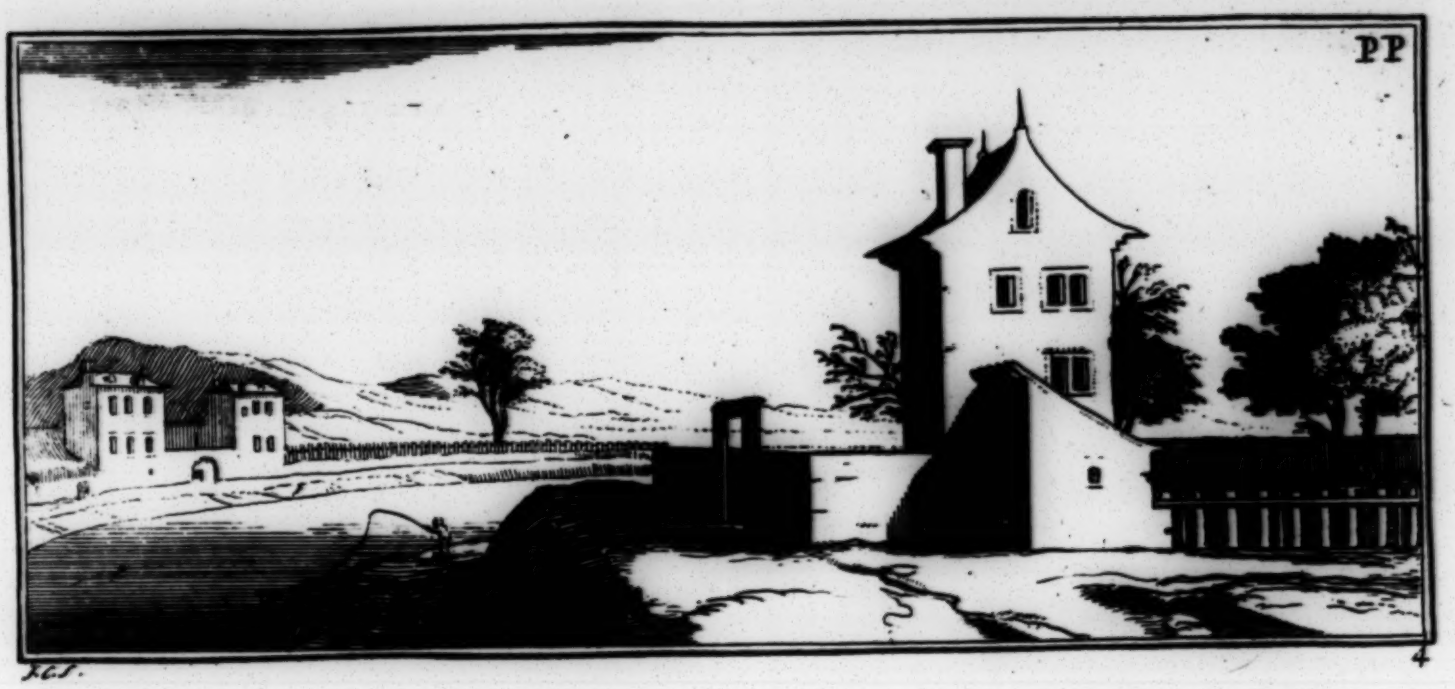

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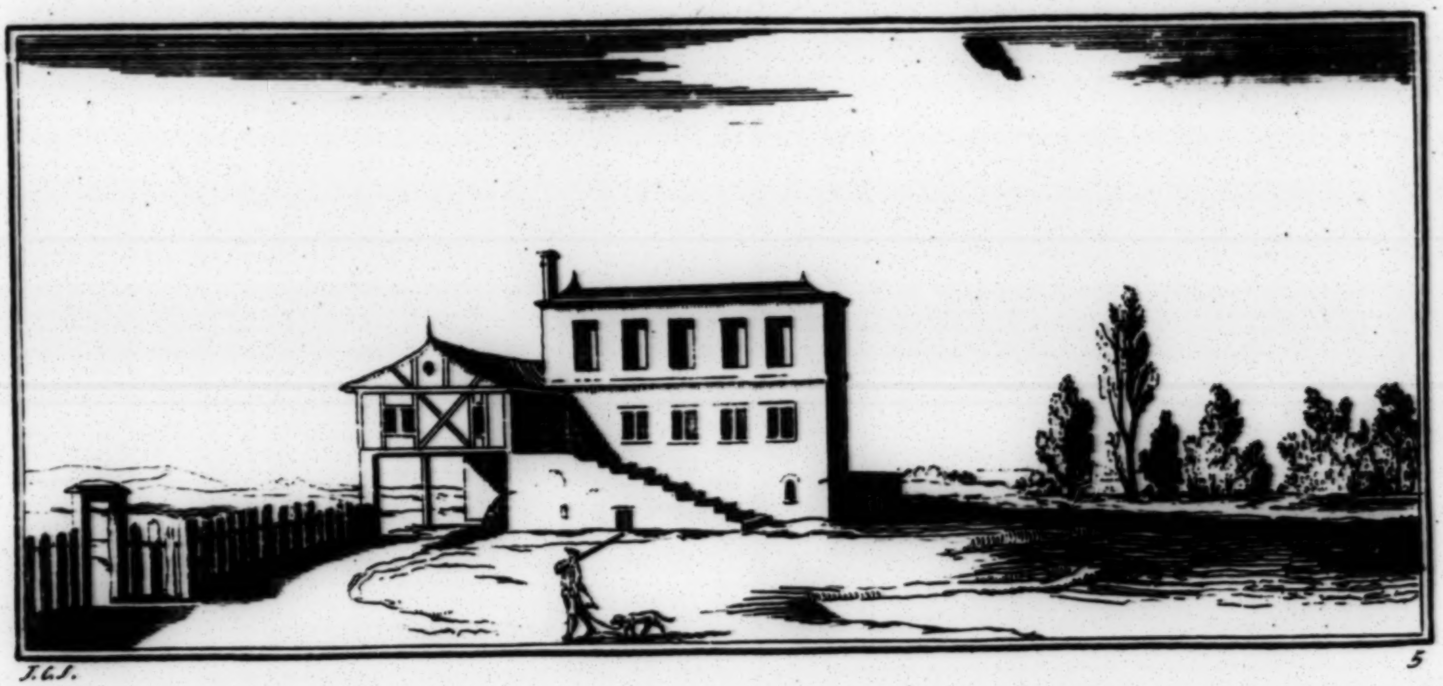

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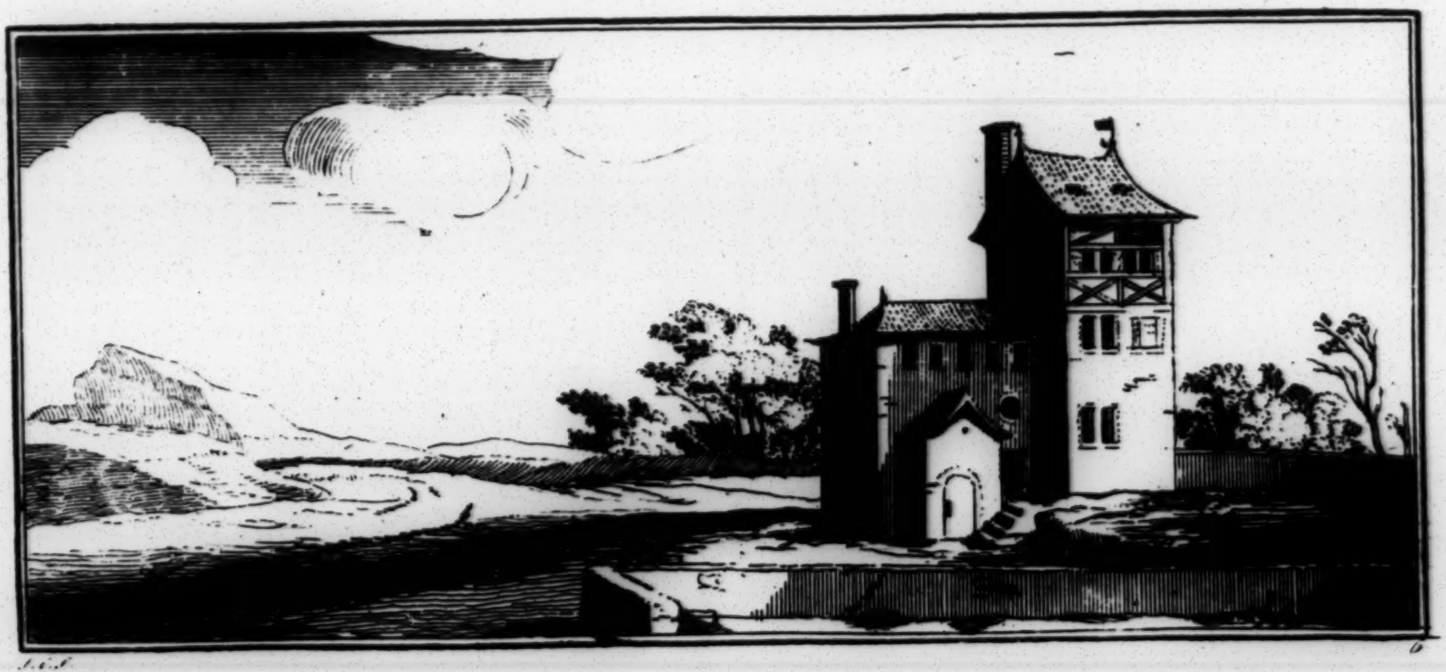

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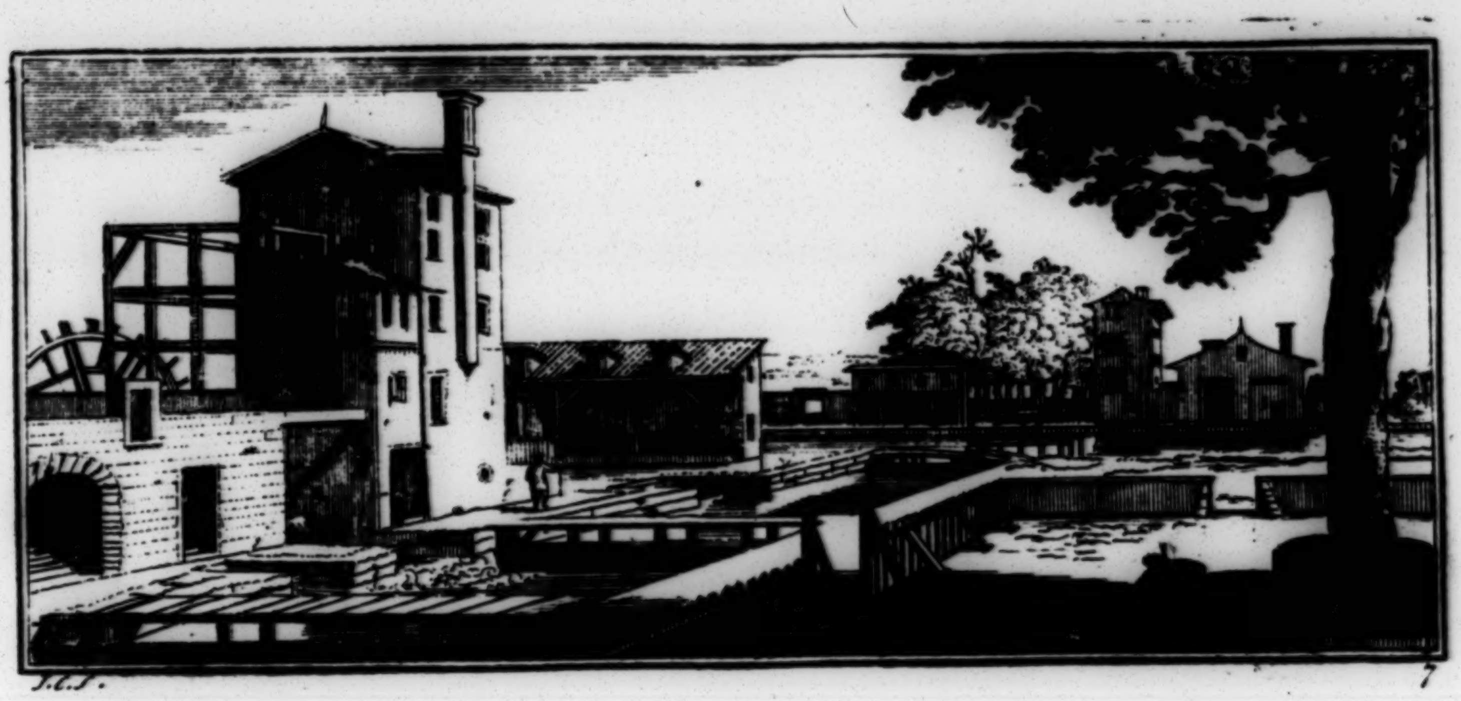

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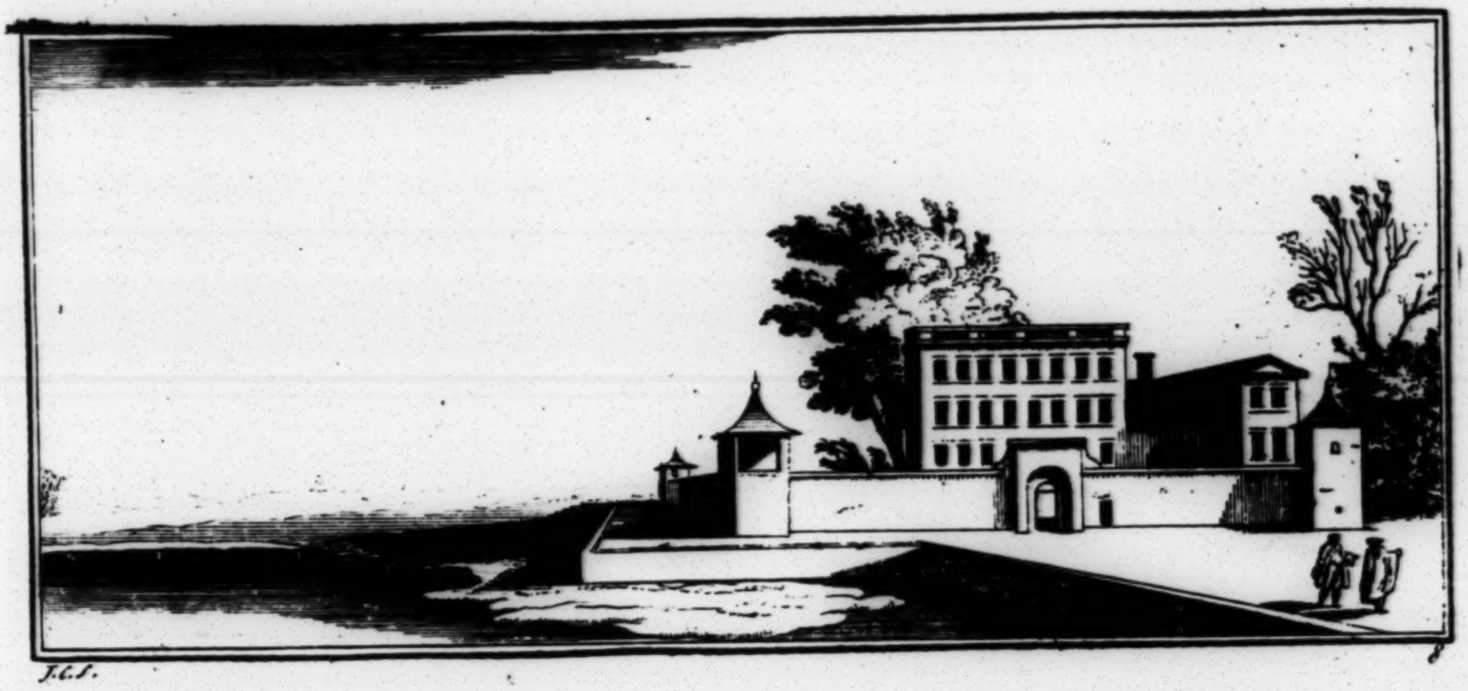

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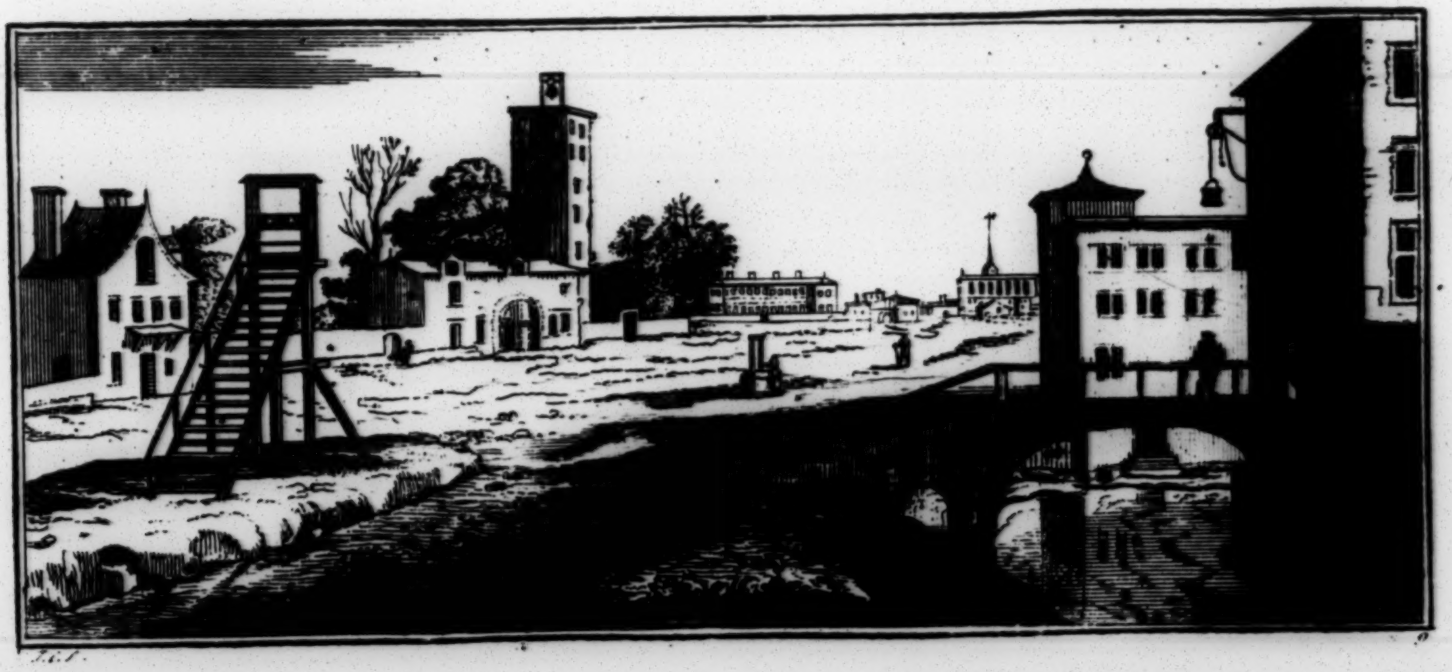

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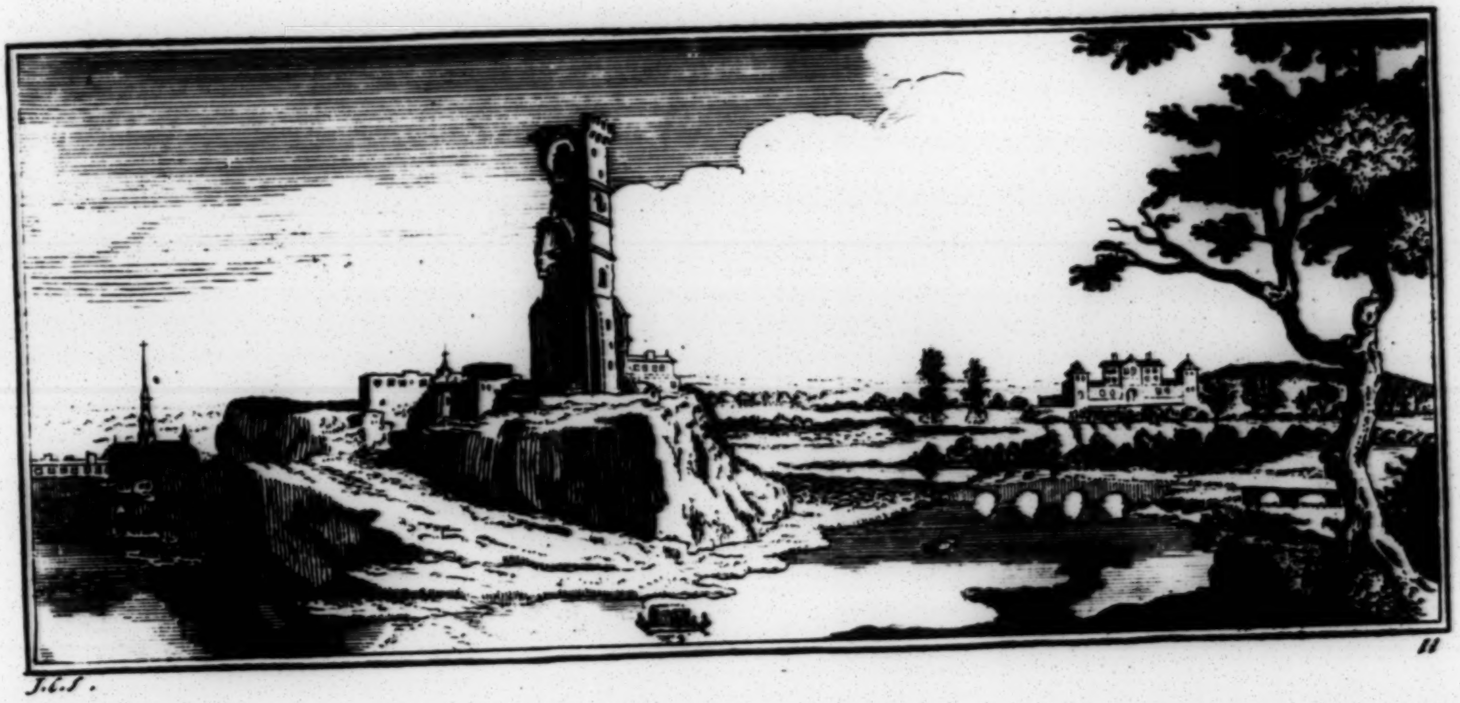

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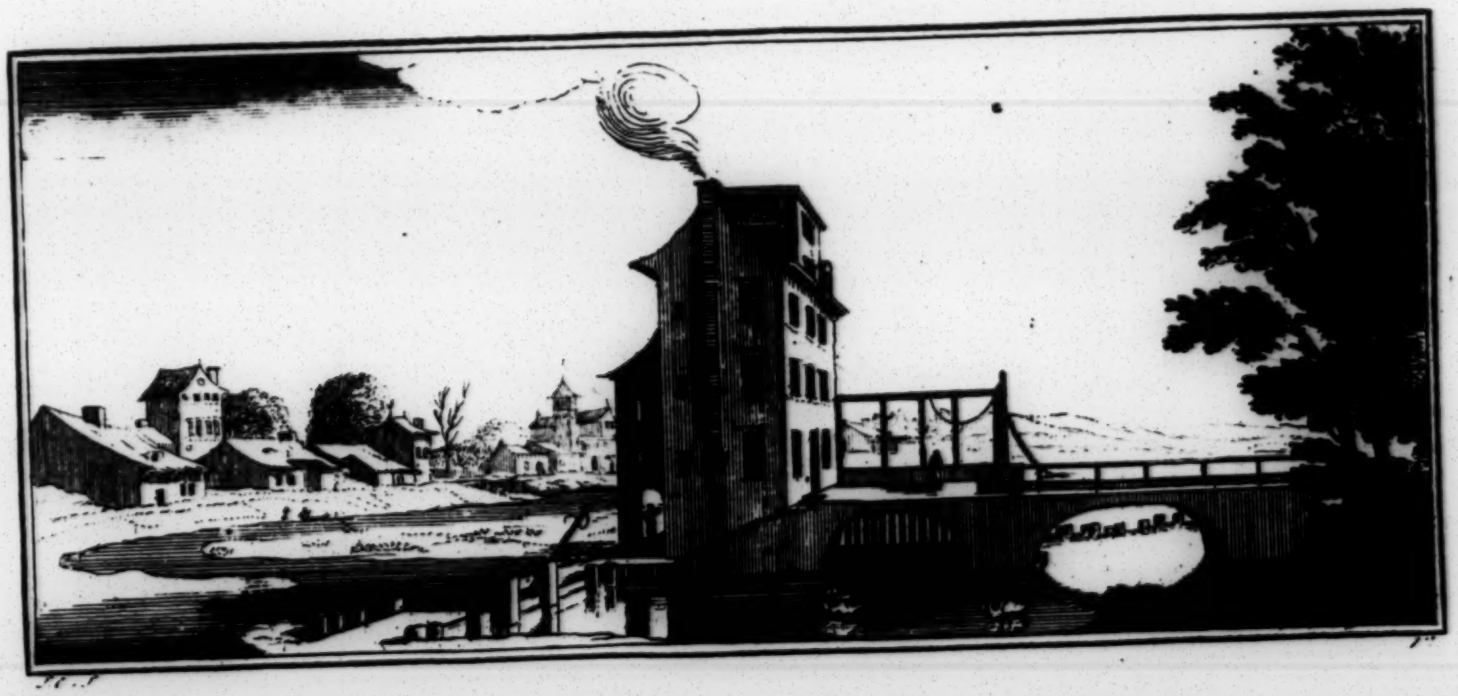

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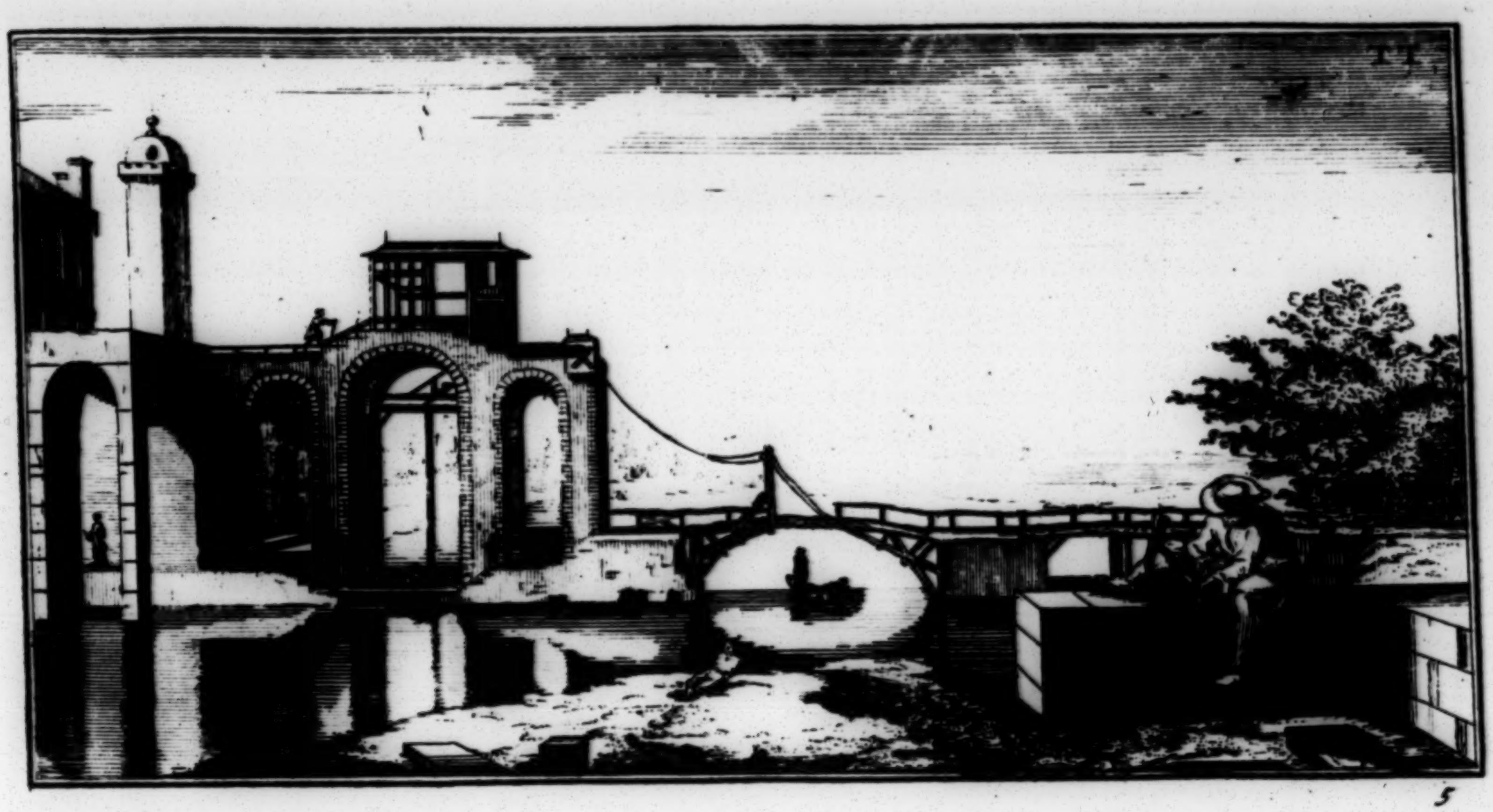

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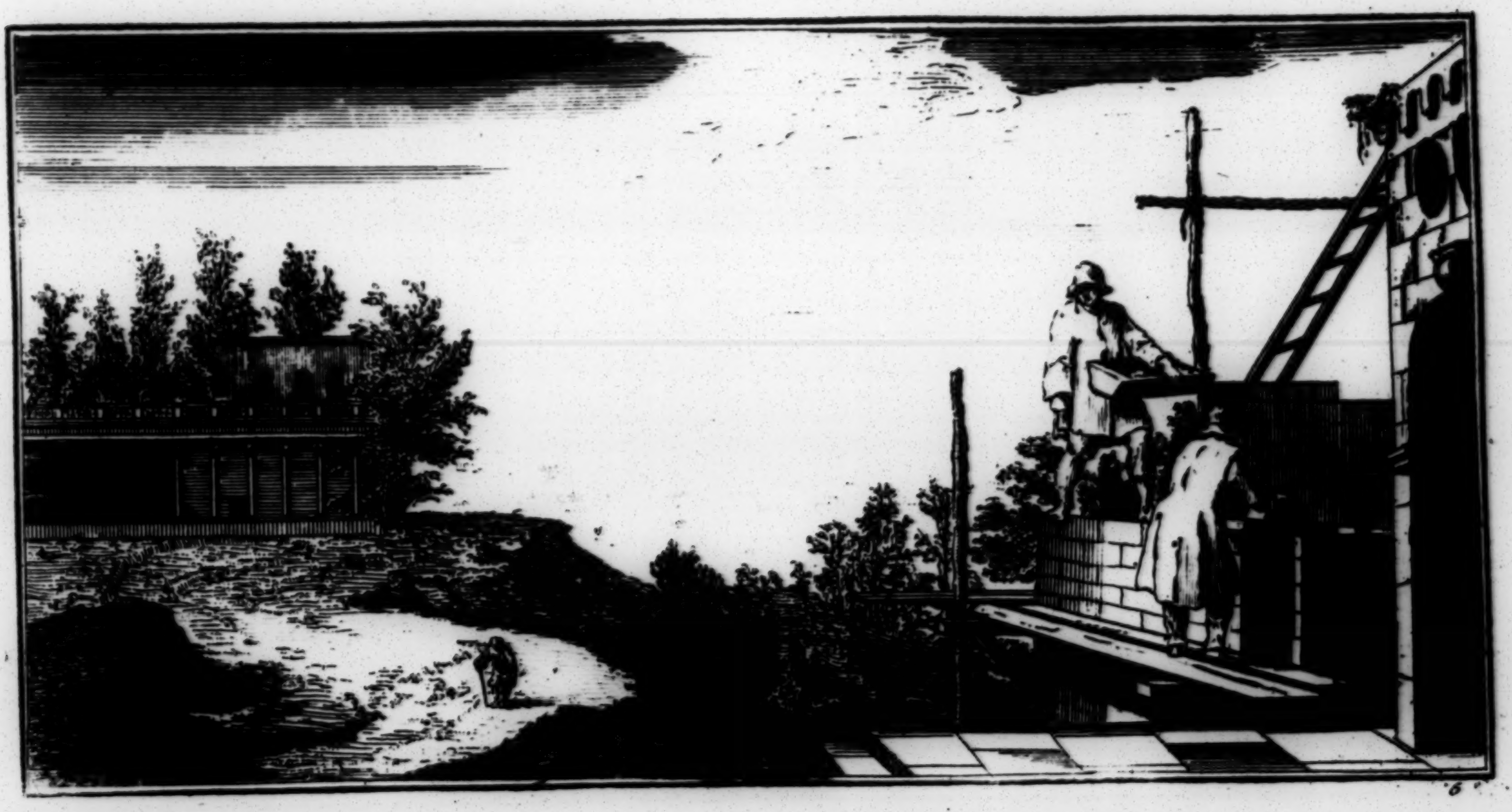

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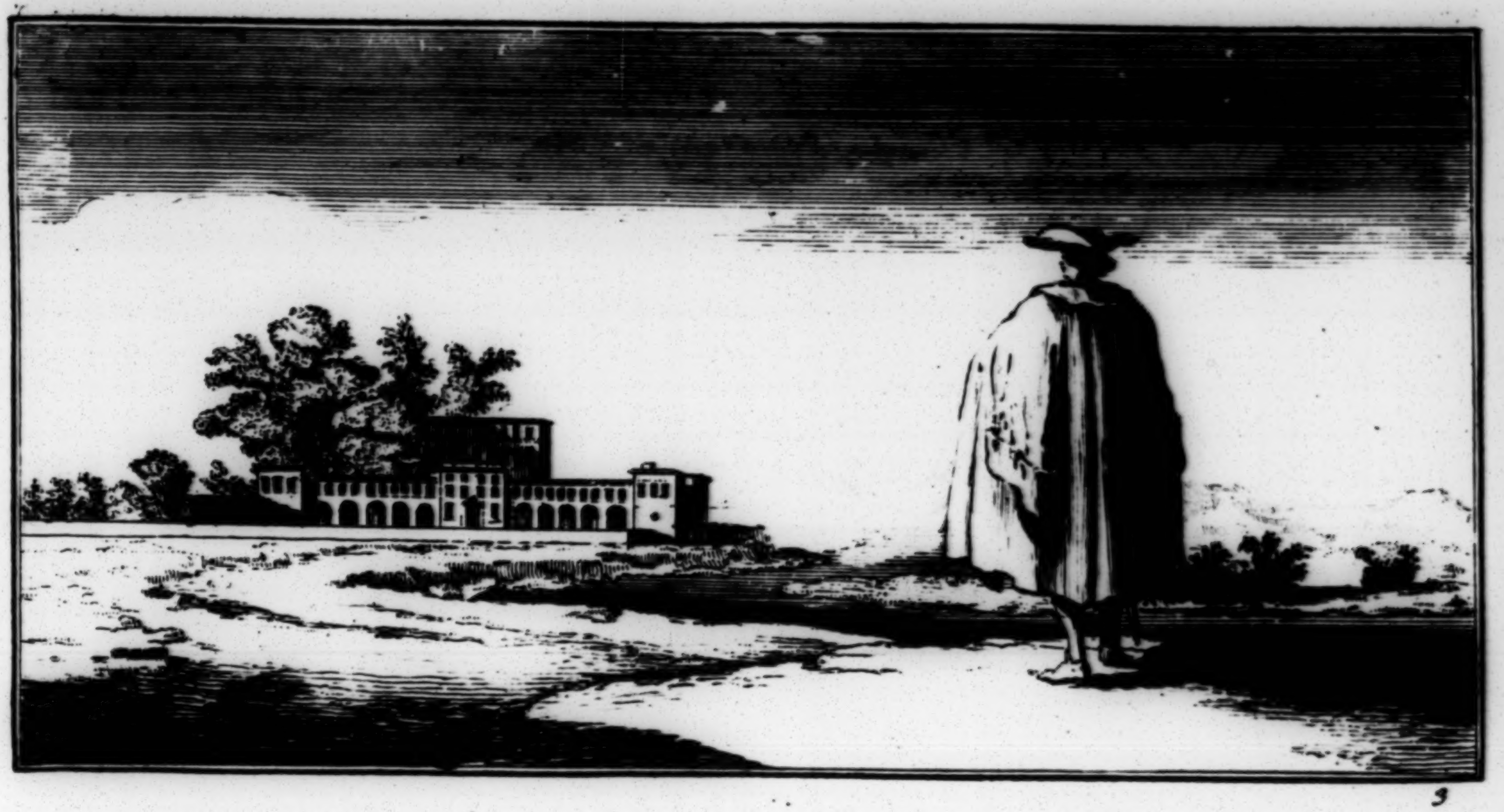

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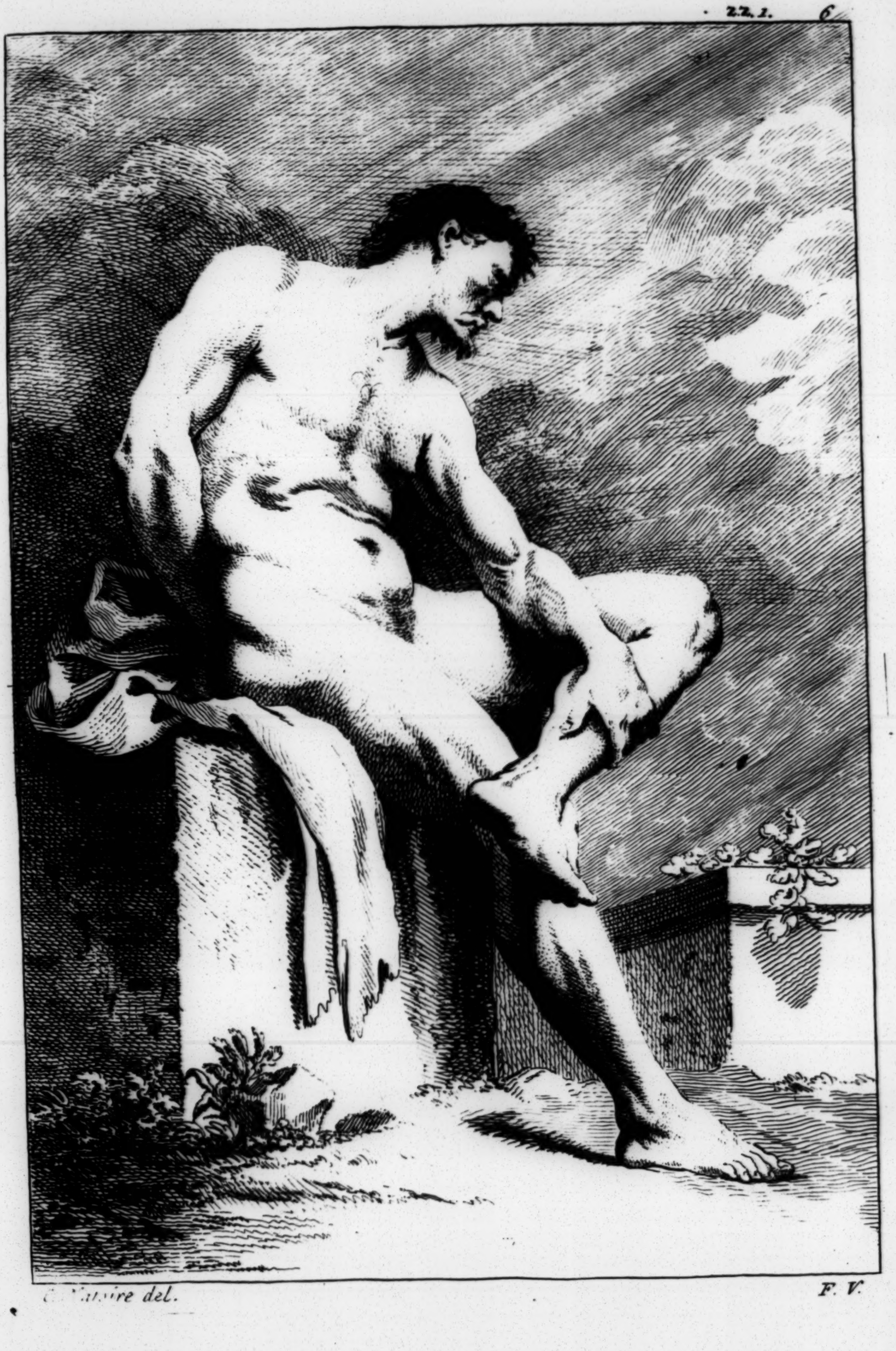
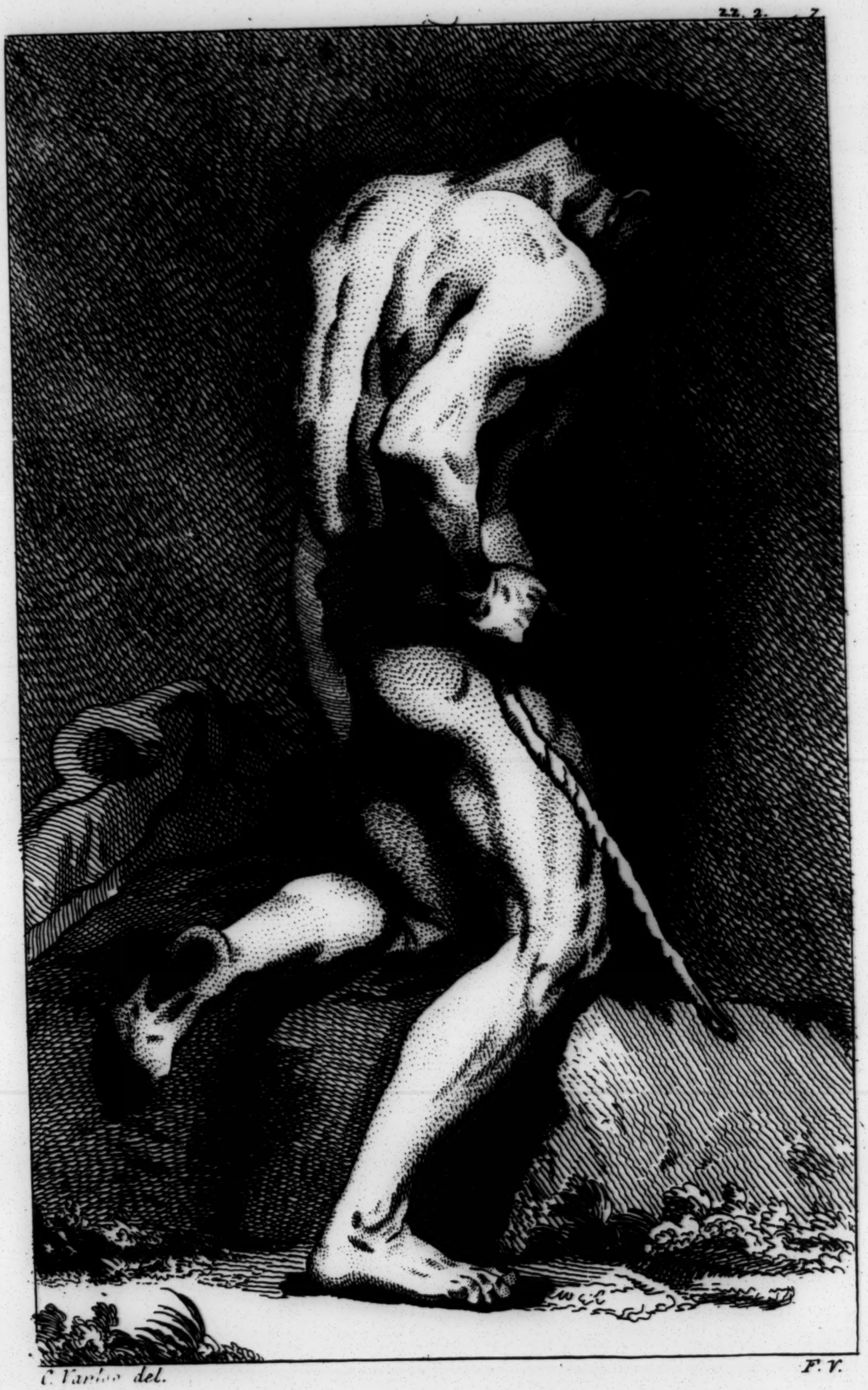
22.1. 6



C. Natoire del. F. V.

22. 2. 7



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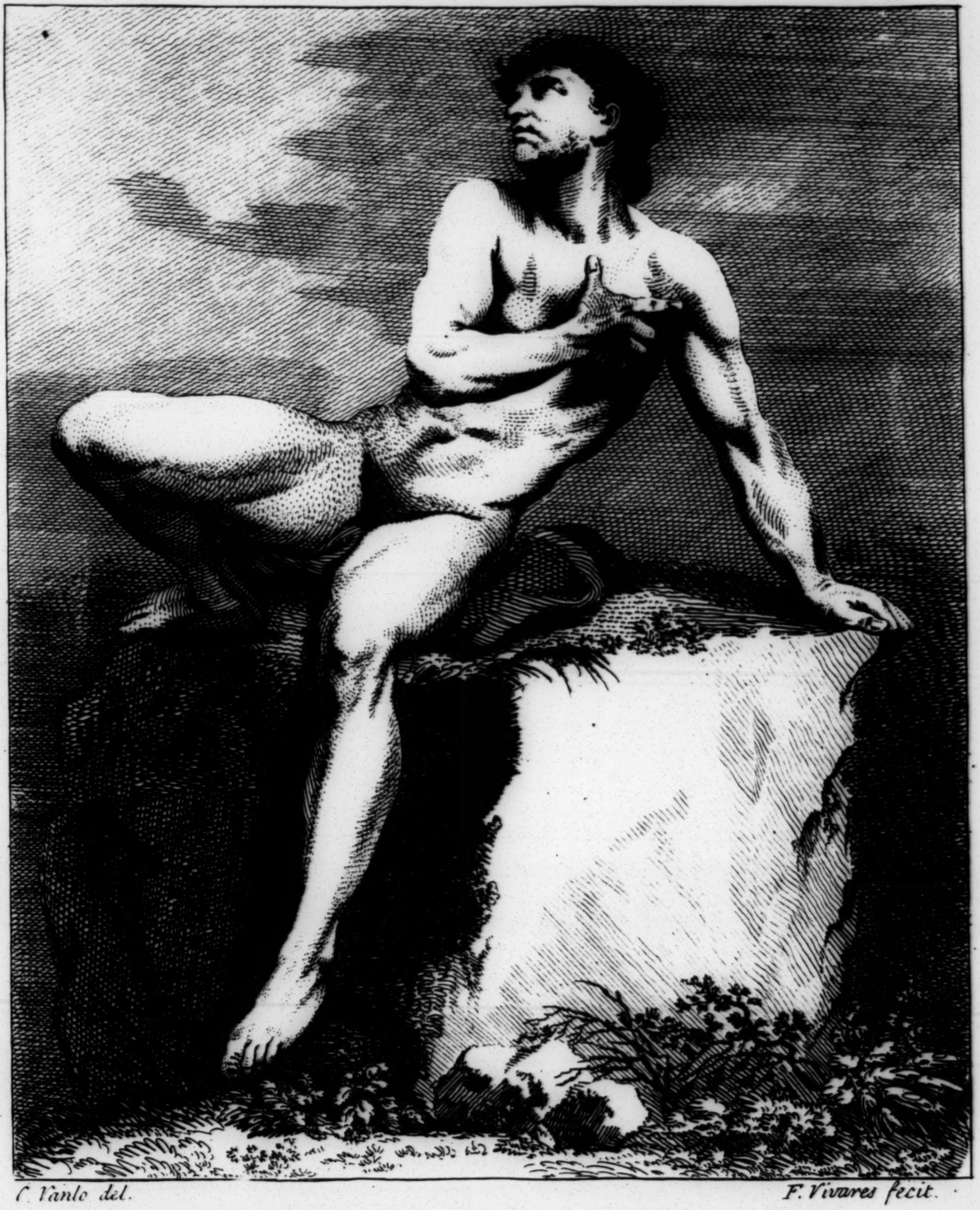
Z.z. 3.^{d} 8



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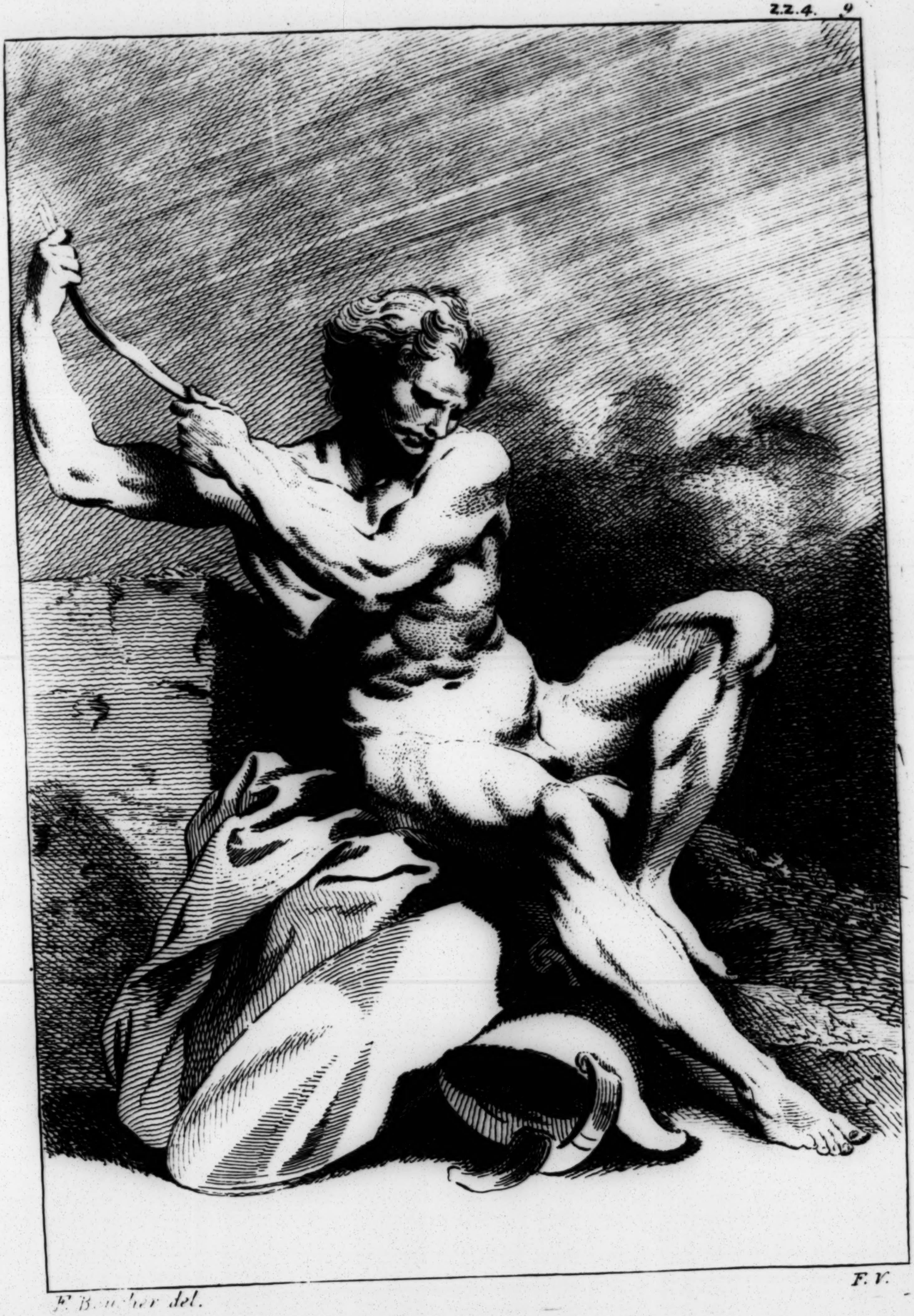
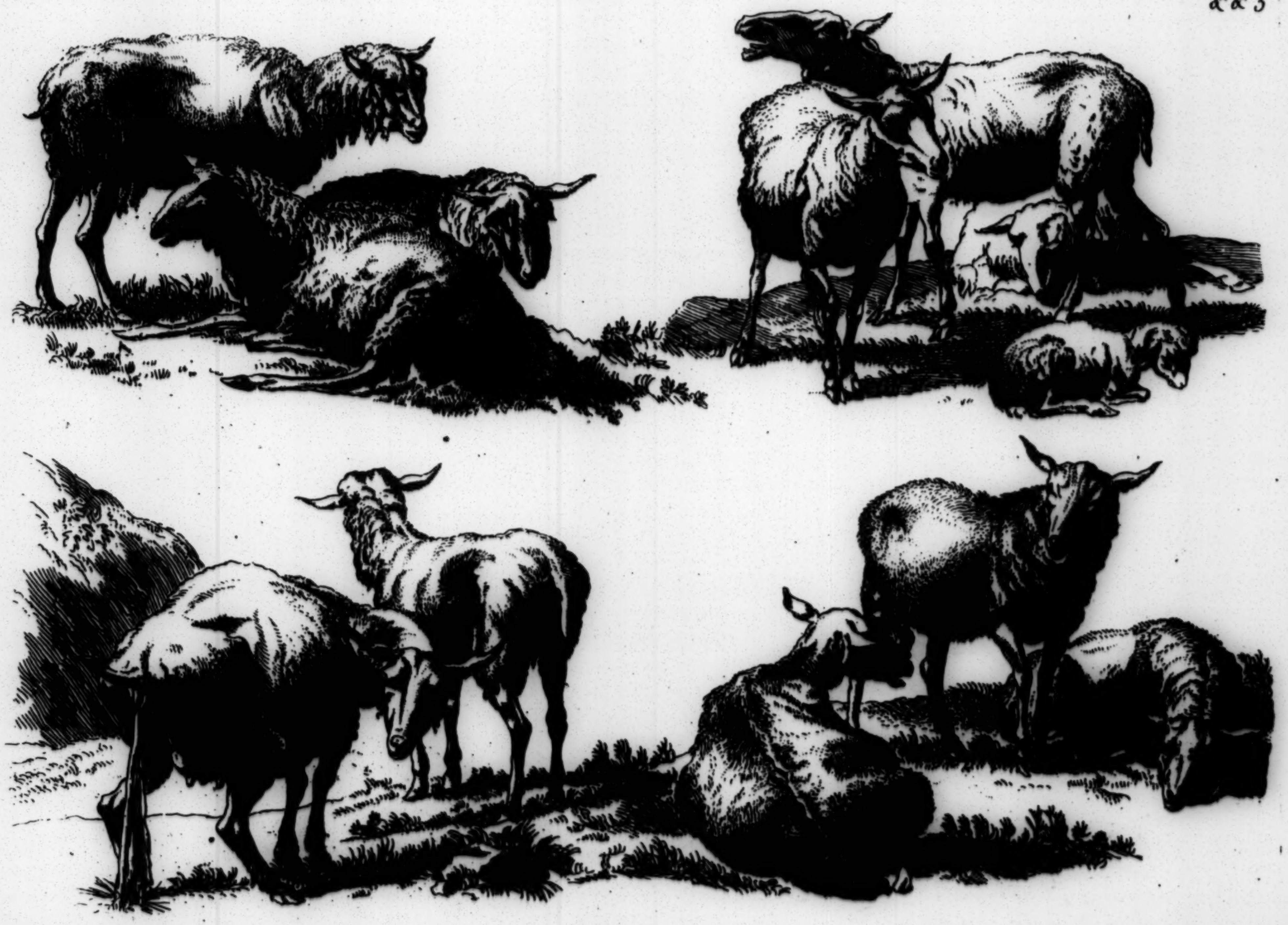
2.2.4. 9

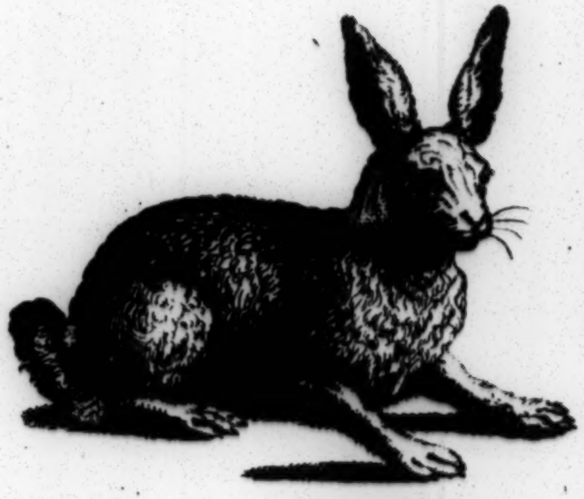


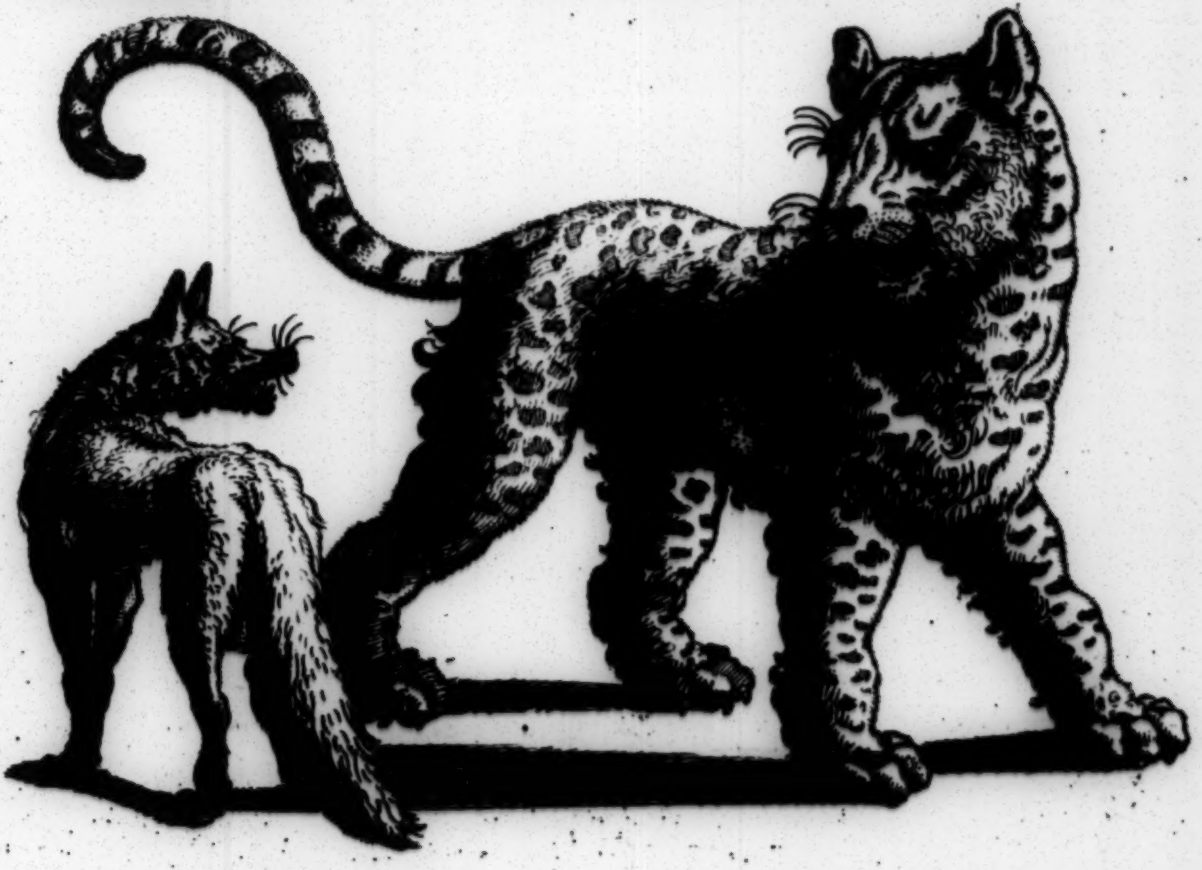
F. Boucher del.

F. V.

&&3







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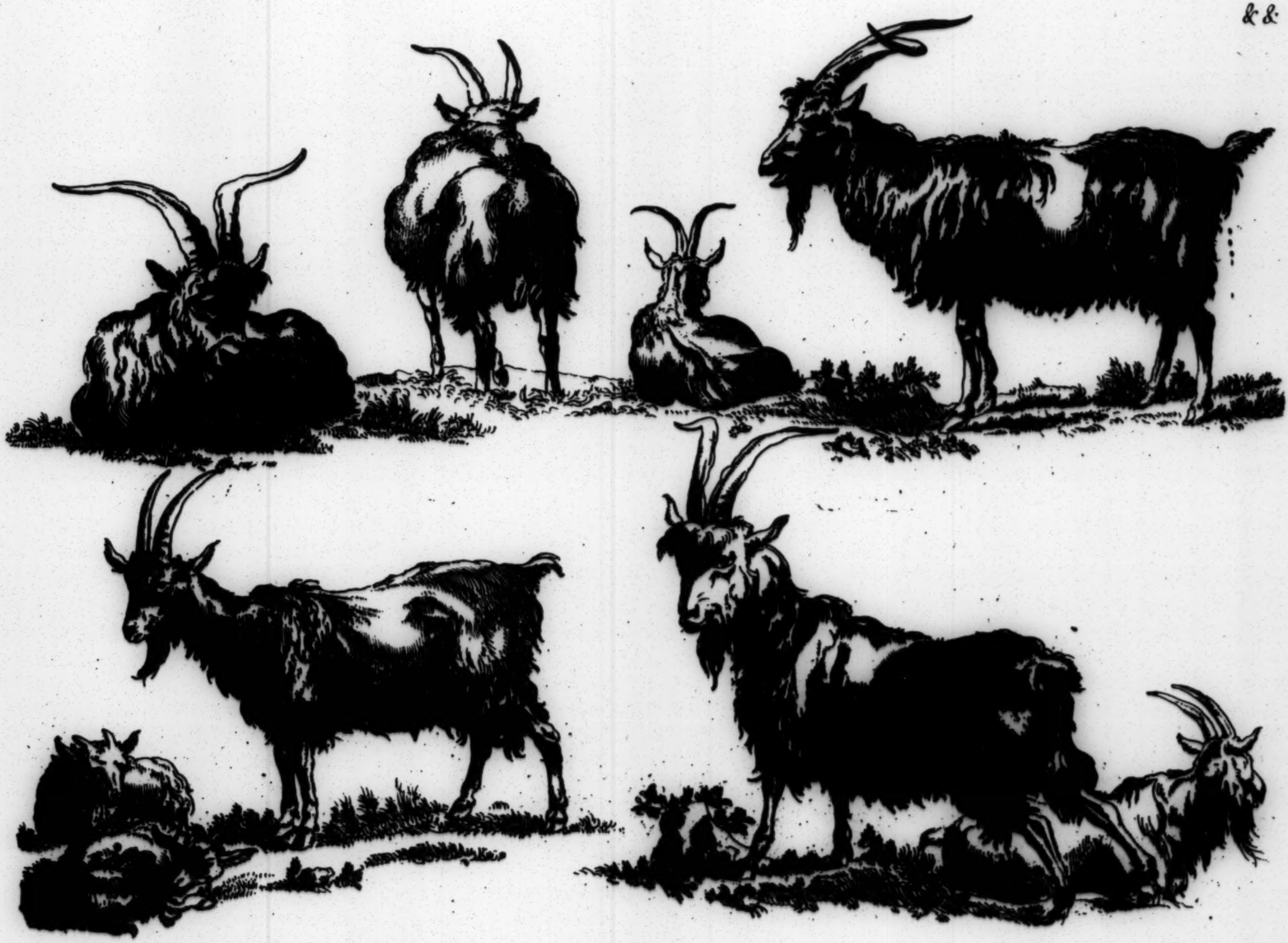

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